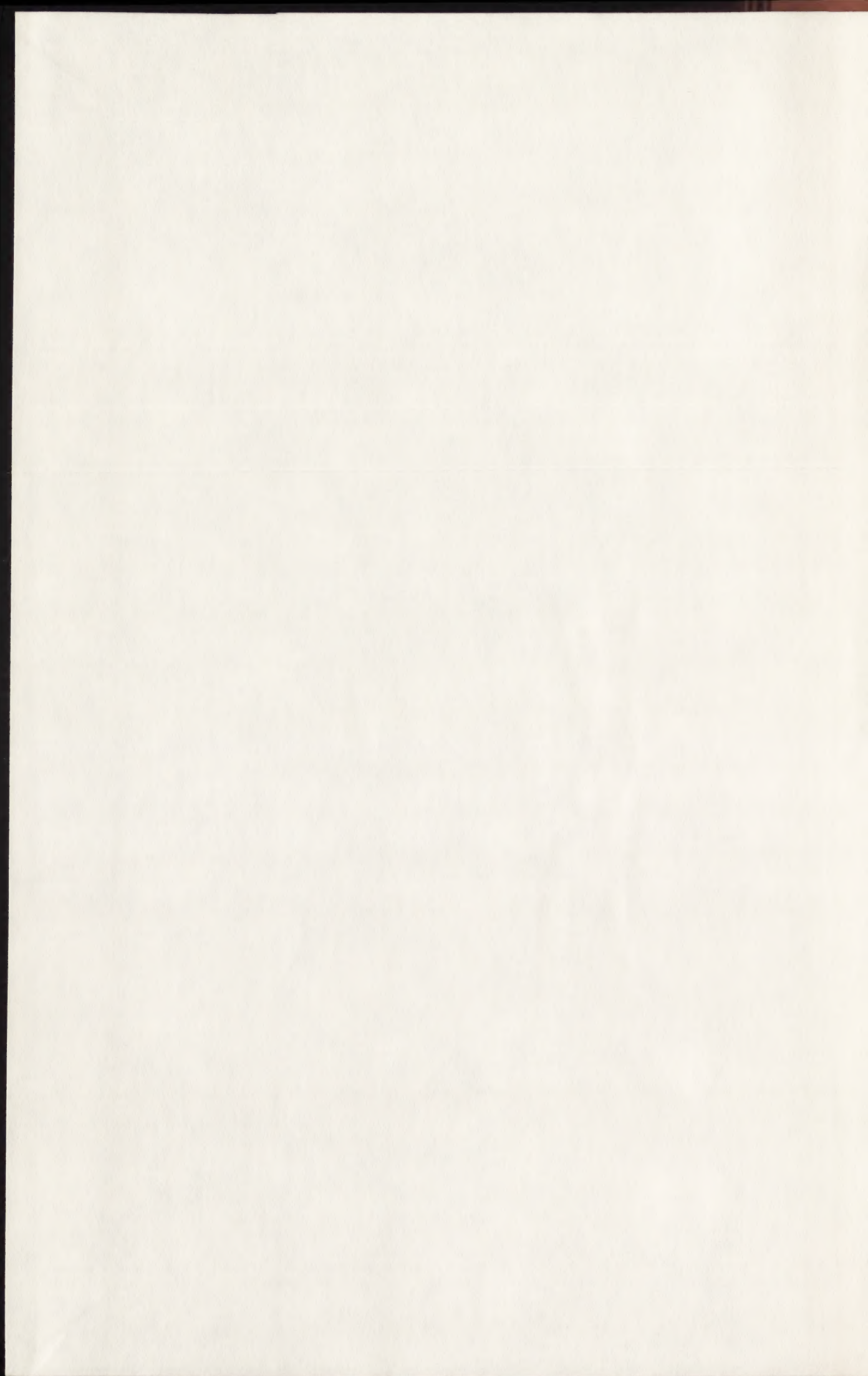
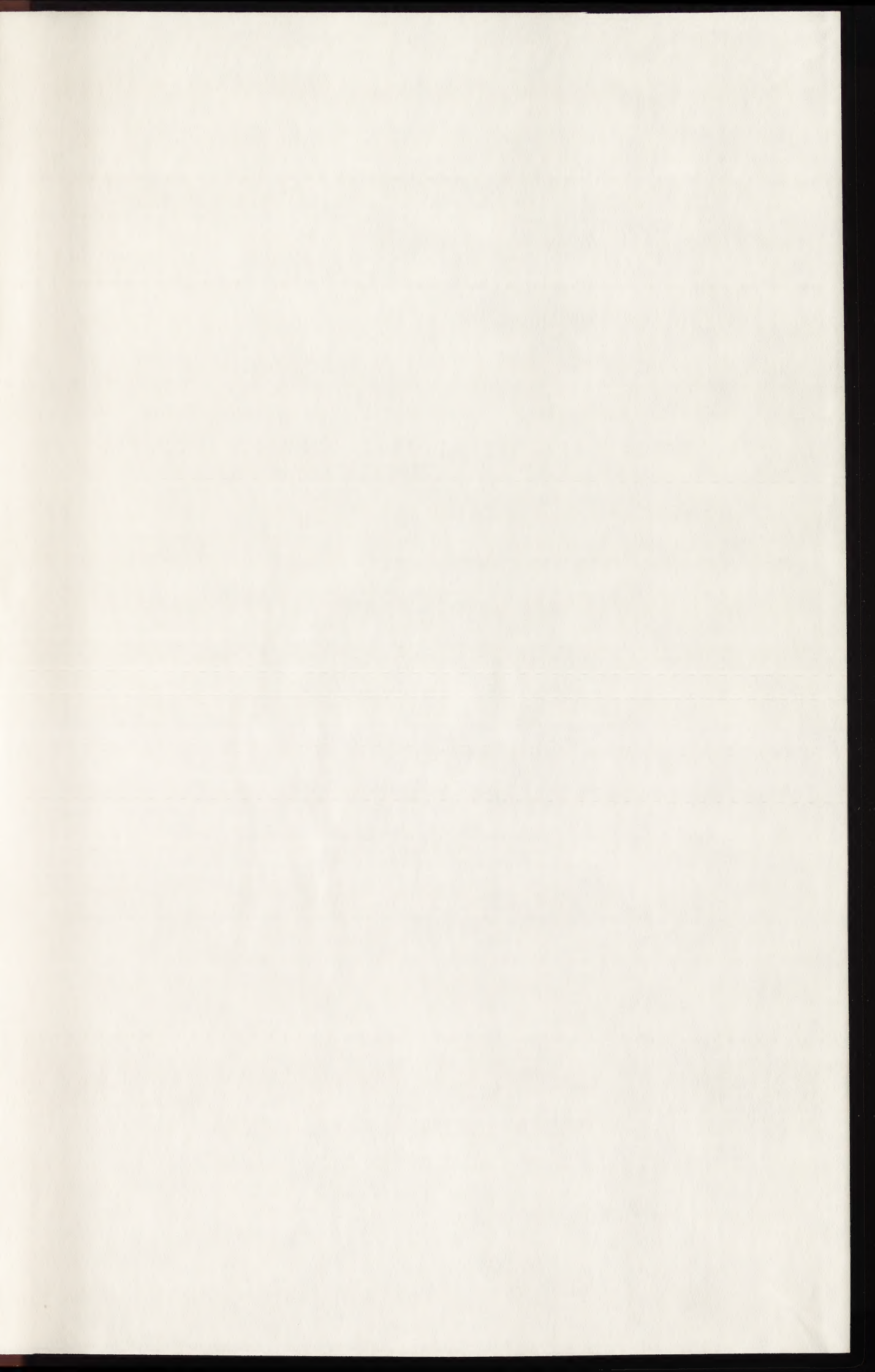


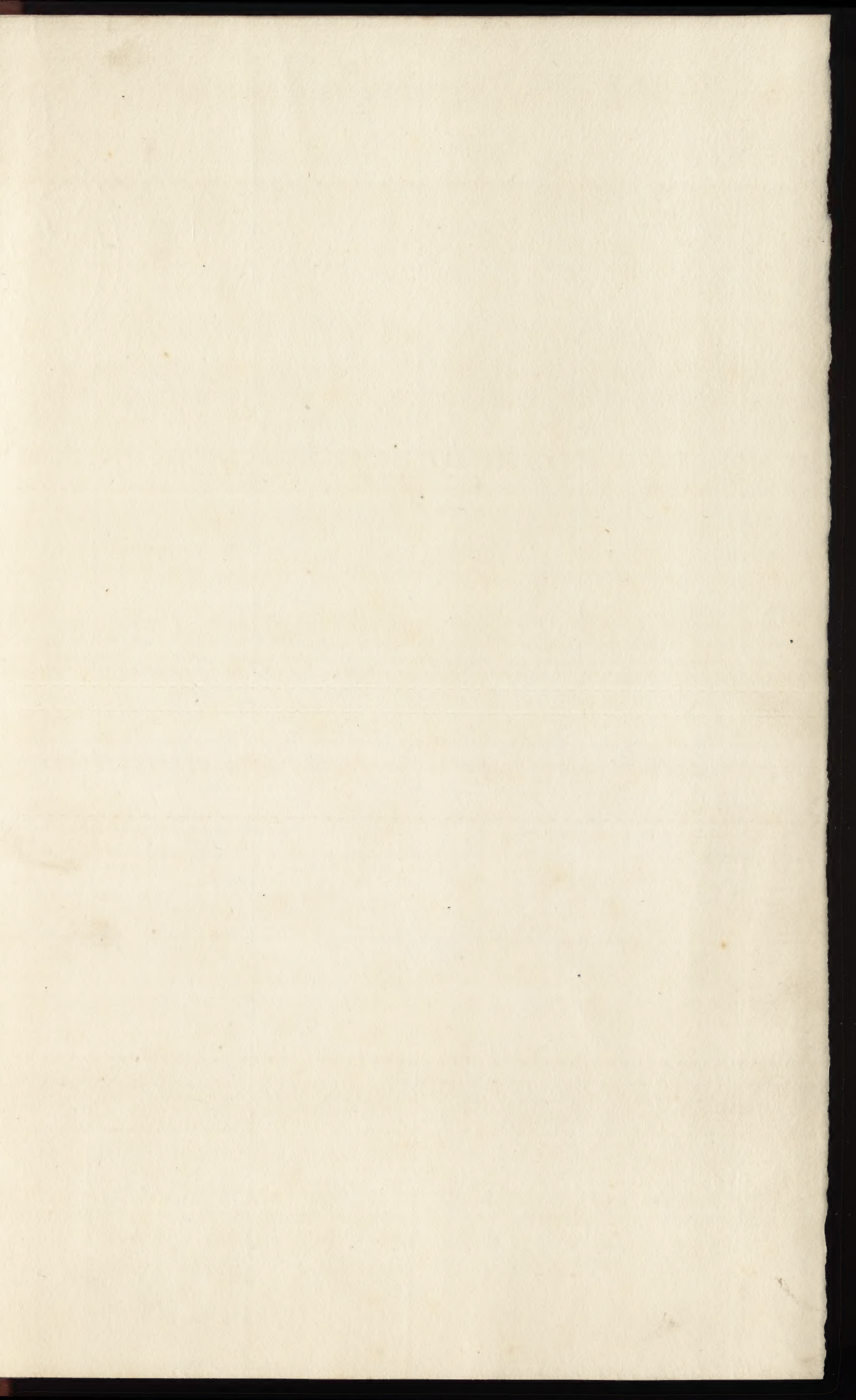
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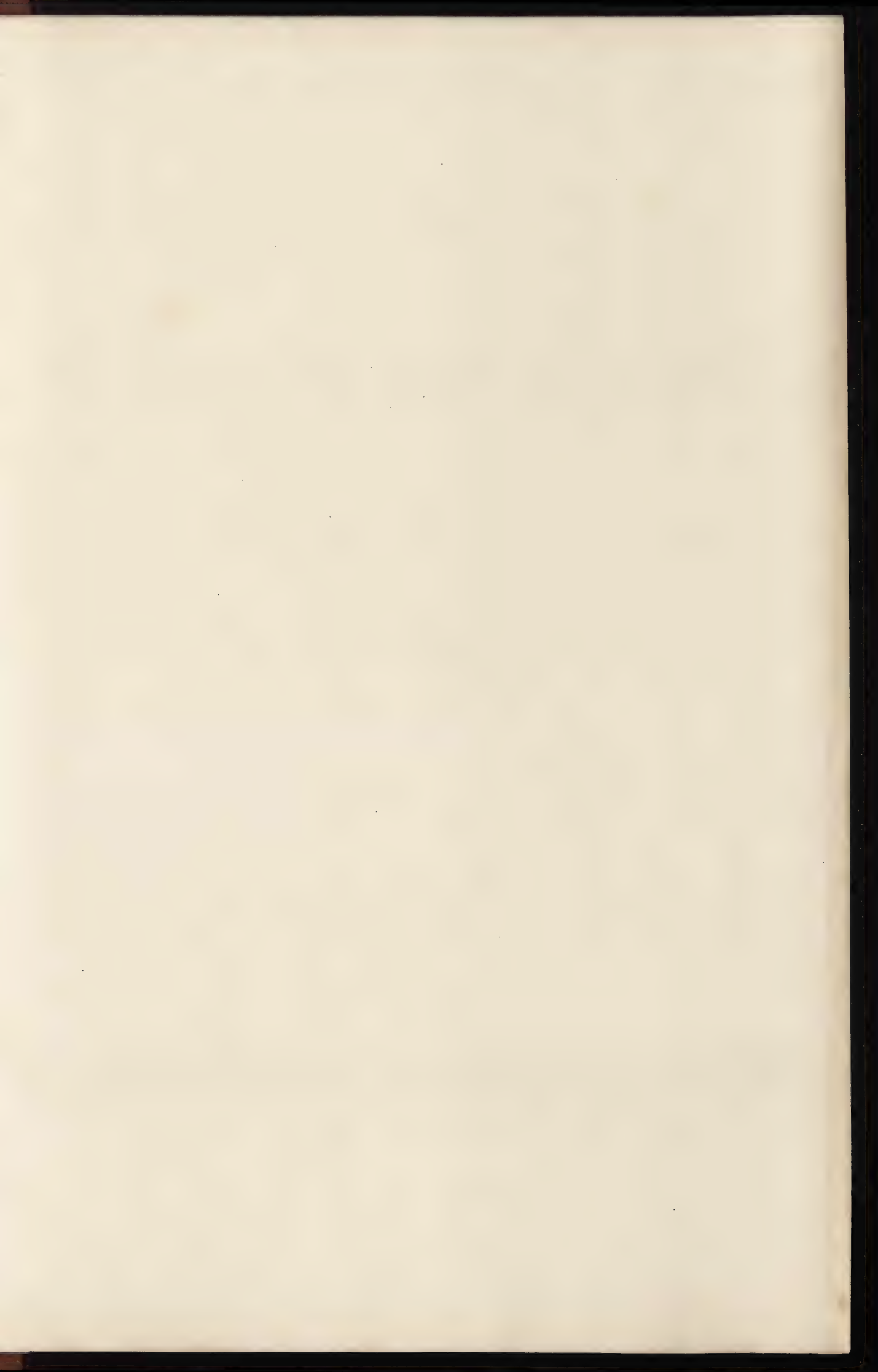


A CATALOGUE RAISONNÉ
OF
THE ENGRAVED WORKS
OF
RICHARD COSWAY, R.A.

A CATALOGUE

OF THE

RICHARD COWLEY, R.A.





*The Fair Stepmother
(Ladies of the Loftus Family)*

From a Drawing in the possession of Sir Philip Curran





Tracy
1898

A CATALOGUE RAISONNÉ
OF
THE ENGRAVED WORKS
OF
RICHARD COSWAY, R.A.

BY
FREDK. B. DANIELL

WITH A MEMOIR OF COSWAY
By SIR PHILIP CURRIE



LONDON
FREDK. B. DANIELL 32 Cranbourne Street Leicester Square
1890

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DRYDEN PRESS:

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MEMOIR.

RICHARD COSWAY was born about the year 1740. Authorities differ as to the events of his earlier years. J. T. Smith, in his work on "Nollekens, and his times," says that he was employed when a boy to wait upon the students at Shipley's Drawing School, at the east corner of Castle Court, in the Strand, and that he owed his first lessons to their good nature. But according to Allan Cunningham's account, which seems the most reliable, he was sent up, when thirteen years old, to study painting in London by his father, who was master of the public school at Tiverton; and his expenses were defrayed by his uncle, the mayor of his native town. However this may be, he gained repeated prizes from the Society of Arts from 1755 to 1760, and in the latter year exhibited a portrait of his master, Mr. Shipley, at the Society of Artists. His earliest engraved portrait is the quaint one of Edward Goldney, published in 1759. (No. 84 in Catalogue.)

From 1761 to 1770 he exhibited at the Free Society and the Society of Artists.

In the latter year his work was seen for the first time at the Royal Academy, and was represented in every succeeding exhibition until 1787. After that date he appears to have exhibited only in the years 1799, 1800, 1803 and 1806.

Cosway was a small man, and a very vain one. He delighted in

fantastic costumes, and is said by Smith to have been often "seen at Christie's picture sales full-dressed, in sword and bag, with a small three-corned hat on the top of his powdered toupée, and a mulberry silk coat profusely embroidered with strawberries." His extravagances drew on him the ridicule of the caricaturists, who depicted him as the "Macaroni miniature painter," "Billy Dimple," and "Dicky Causeway in plain English."

The last of these nicknames appears on a caricature of the portrait of himself published by Cosway, with the pompous inscription "Rdus. Cosway, Armiger R.A., Primarius Pictor serenissimi Walliæ Principis"; and the mantle, and feathered hat, in which the painter had arrayed himself are replaced by a ragged cloak and a tattered wide-a-wake with a pipe stuck in it.

In 1771 Cosway was elected a Royal Academician, having become a student in 1769, and A.R.A. in 1770.

In addition to his profits as a painter, Cosway seems to have realized considerable sums by his dealings in pictures and bric-à-brac. He lived expensively and his houses were furnished with taste and luxury. From Beaufort Buildings, in the Strand, where he is shown by the Exhibition Catalogue of the Free Society to have lodged in 1763, he moved to Orchard Street, Portman Square, and in 1768 he took a house in Berkeley Street, Piccadilly.

In 1781 he married Maria Hadfield. She was the daughter of an Englishman who kept an hotel at Florence, had been educated in Italy, had studied music and drawing, and acquired a smattering of five or six languages. She appears to have resided in London for some time before her marriage, and to have attracted attention by her talent and her charms.

The following curious account of her career is extracted from an unpublished life of James Northcote, the manuscript of which is in the possession of E. W. Hennell, Esq. :—

Maria, or Mary Hadfield was born at Florence of English parents who kept a lodging & boarding house on a very large establishment which was the resort of all the nobility & gentry who at that time visited Italy. When she first came to Rome about the year 1778* she was just eighteen years of age, not unhandsome, endowed with considerable talents & with a form extremely delicate & a pleasing manner of the utmost simplicity. But was withall active, ambitious, proud & restless. She had been the object of adoration of an indulgent father who unfortunately for her had never checked the growth of her imperfections. She had some small knowledge of painting, the same of musick & about the same of five or six languages, but at last very imperfect in all these. She came over to England after the death of her father, in company with her mother two brothers & two sisters, filled with the highest expectations of being the wonder of the Nation like another Angelica Kauffman. But alas these expectations failed & the money which the father had gained in Florence, was quickly spent in England, & the family was soon in some degree of distress. This change, to her so very great, she bore with admirable fortitude & magnanimity most highly to her credit, but in the end, after having refused better offers in her better days she from necessity married Cosway the miniature painter, who at that time adored her, though she always despised him. When after living with him for some time, the disgust on each part became so powerful that they parted by mutual consent & she went to Lyons in France & became the Superior of a Seminary for young ladies.

Mrs. Cosway was fond of pleasure, her husband was flattered by her social successes, and for some years they lived in luxury. The concerts at their house in Pall Mall, which Cosway occupied from 1784 to 1791, were frequented by smart ladies who treated the hostess as a friend, and the Prince of Wales is said to have paid her compromising attentions. Scandal at times was busy with her name, and it was even rumoured that she had eloped with Marchesi the singer, whose portrait by Cosway will be found in our catalogue (No. 103).

The Cosways were also well known in Paris, where the fair Maria was surrounded by a circle of admirers. It was there that Cosway painted the beautiful miniature of Madame His, lately bequeathed to the Louvre by her descendant. He also painted the Duchess of Orleans and the Duchess of Polignac for the Duchess of

(* Northcote was in Rome at this period.)

Devonshire, and is said to have refused to undertake the portraits of the French King and Queen. Among the distinguished men who honored Mrs. Cosway with their friendship were David the painter, a letter from whom is given below, and Kosciusko the patriot. The interesting portrait of the latter, painted for the members of Brooks' Club (*see* No. 92), was sketched by Cosway while his wife sat by the couch of the wounded hero entertaining him with her conversation.

MADAME,

Il faut que je sois méchant, car la bonté me surprend. J'ai reçu une lettre de vous par les mains de M. Trumbult, et je ne vous ai point fait de réponse, mais je l'allai voir hier au soir, il me dit qu'il avait reçu une lettre de vous dans laquelle vous le chargiez de bien de choses. Alors la honte a surmonté ma paresse et je me suis mis à vous écrire. Mais aussi croyez-moi, si je ne vous donnois pas souvent de mes nouvelles, je me disais à moi-même bien des sottises, il n'y avait point de jours que je ne disois à ma femme : demain j'écirai à Mme. Cosway, et jamais demain ne venait enfin n'en parlons plus, je fais vœu de n'y plus retomber.

Condé m'a fait voir la médaille que l'Angleterre lui a décernée ; cette justice me donne une bonne idée de l'Académie de Londres ; chez nous un homme comme Condé, qui serait tombé des nues, n'aurait pas seulement été admis au concours. Je vais encore vous faire un autre avis de ma paresse : il y a plus d'un mois que le Torse de l'Hymen est encaissé, et je ne l'ai pas encore fait porter chez Mr. Perregaud, rue du Sentier ; je vous prie de remercier Mr. Cosway de l'estampe du Portrait du Prince de Galles que Condé m'a apporté de sa part ; je l'ai fait encadrer, elle est dans mon salon et fait plaisir à tous ceux qui la voient ; je compte toujours aller m'acquitter d'une dette, lorsque j'irai en Angleterre, qui est de vous prier d'accepter un petit dessin de moy en souvenir du plaisir que j'ai eu à faire votre connaissance. A propos, je me souviens que vous me dites alors que vous m'écrieriez quand vous auriez besoin de couleurs ou autres choses ; comptez plus sur mon empressement à vous servir que sur mon exactitude à vous écrire. C'est parce que je me connais paresseux que je pardonne à Mr. Saint André de ce qu'il ne m'écrit pas : j'espère qu'un jour il lui prendra le même remords qu'à moi. Dites-lui bien des choses de ma part, et combien je regrette de ne plus le voir. La maison de Mr. Trueraine est triste pour moi depuis qu'il n'y est plus. Je vais actuellement vous entretenir d'autres choses.

Celui qui aura l'honneur de vous donner cette lettre de ma part est d'abord le plus digne homme que je connaisse et bien digne qu'on s'intéresse à lui, c'est pour cela que je vous l'adresse ; il est célèbre musicien italien, ayant joué chez nous au concert spirituel avec tous les applaudissements possibles. Son nom est très fameux dans la musique, il se nomme Caravoglio, il joue du hautbois, et comme vous aimez et faites

souvent de la musique, j'ai cru bien faire que de vous l'adresser. La seule prière que je vous fais, c'est quand vous donnerez concert chez vous, de le faire venir et de le faire connaître en Angleterre, et j'ose dire que quand on l'aura entendu, il le sera bientôt.

Adieu, ma bonne Madame Cosway, embrassez bien pour moi votre cher mari et croyez que vous avez un bon ami en France. Je vous assure qu'en écrivant cette dernière phrase j'ay les larmes aux yeux. Ma femme vous embrasse de tout son cœur et nous parlons souvent de vous.

Adieu, digne dame, pour la vie, votre serviteur et ami,

DAVID.

Mrs. Cosway was an industrious artist, but her efforts, though they were admired during her lifetime, do not possess much merit. Her paintings were exhibited at the Royal Academy, and her portrait of the Duchess of Devonshire in the character of Cynthia was much admired. Besides her original works, she engraved copies made by herself of pictures in the Louvre, and reproduced in facsimile many of her husband's sketches. She did not escape the lash of the satirist, as may be seen in the following verses addressed to her husband by "Peter Pindar," in which she comes in for her share of ridicule :—

Fie, Cosway ! I'm ashamed to say
 Thou own'st the title of R.A.
 I fear, to damn thee, 'twas the devil's sending.
 Some honest calling quickly find,
 And bid thy Wife her kitchen mind,
 Or shirts and shifts be making or be mending.
 If Madam cannot make a shirt,
 Or mend, or from it wash the dirt,
 Better than paint—the Poet for thee feels—
 Or take a stitch up in thy stocking,
 (Which for a Wife is very shocking)
 I pity the condition of thy heels.
 What vanity was in your skulls
 To make you act so like two fools,
 T'Expose your daubs tho' made with wondrous pains out ?
 Could Raphael's angry ghost arise,
 And on the figures cast his eyes,
 He'd catch a pistol up and blow your brains out.

Muse in this criticism I fear
 Thou really hast been too severe :
 Cosway paints miniature with truth and spirit,
 And Mrs. Cosway boasts a fund of merit.

PETER PINDAR, Ode viii.

After a time Mrs. Cosway seems to have become tired of her husband and her London life, and pleaded ill-health as an excuse for living abroad. She settled in France, and by the advice of Cardinal Fesch established a college for the education of young ladies at Lyons. France and England were then at war, and for some years Mrs. Cosway held but little communication with her husband. She must, however, have visited England occasionally, as the only child of the marriage, a daughter named Louisa Paolina Angelica, appears to have been born about 1790. The child remained under the care of her father until her death in 1796. In that year Mrs. Cosway was again in England, for Horace Walpole writes :—" Mrs. Cosway was so afflicted for her only little girl that she shut herself up in her chamber and would not be seen. The man Cosway does not seem to think that much of the loss belonged to him : he romanced with his usual vivacity." (Walpole's Letters, v. 6, p. 528.)

Cosway had removed in 1791 to the corner of Stratford Place and Oxford Street. The figure of the lion, which is still to be seen on the house, and the supposed resemblance of the painter to a monkey gave occasion for the often-quoted lines which are reputed to have been stuck upon his door :—

"When a man to a fair for a show brings a lion,
 'Tis usual a monkey the sign post to tie on ;
 But here the old custom reversed is seen,
 For the Lion's without and the monkey's within."

The lampoon, it is said, drove the susceptible painter to migrate to No. 20 in the same street, where, according to Smith's account, he established himself in a princely style, and filled the rooms with old furniture, Persian carpets, bronzes, china cabinets, and crystal cups.

On moving from Pall Mall he appears to have weeded his collection of pictures, and had a two days' sale at Christie's, which was announced as follows :—

CATALOGUE

OF ALL THE RESERVED AND VALUABLE PART OF THE CAPITAL

COLLECTION OF PICTURES,

The Property of RICHARD COSWAY, Esq., R.A.,
removed from his late Residence in Pall Mall.

By Mr. CHRISTIE, in Pall Mall.

Friday, March 2, 1792, and following day.

The pictures only realised an average of £3 or £4, though one fetched as much as £94 10s.

Cosway's habit of romancing alluded to by Horace Walpole seems occasionally to have been the result of mental delusions. The following anecdote, bearing on this peculiarity, is related in "Fifty Years Recollections of Cyrus Redding," published in 1857. A friend invited Richard Cosway to dinner, on his retiring early he was pressed to account for it; as a secret he stated that he was going to meet the "Wandering Jew," just arrived in England. Cosway refused to let anyone accompany him, and retired. His entertainer happening later in the evening to turn into one of the theatres, there saw Cosway seated. The next day asking him what had taken place, "Oh!" he replied, "wonders beyond all conception; but I am forbidden to communicate them." When told where he had been seen Cosway denied it with indignation, saying it was a spirit assuming his shape, and that such things often happened to him.

An amusing anecdote illustrative of Cosway's vanity and absurdity is related at great length by Angelo in his *Reminiscences*, vol. 1, p. 358, *et sub*. Cosway, after becoming an R.A., was careful to be present whenever any of the Royal Family visited the exhibitions. On one occasion it appears that the King being ill the Prince

of Wales paid the Royal Academicians a visit on the day of the private view as the representative of his father. The President was ill with the gout, and Cosway to his great joy was appointed to act for him. Cosway received the Prince attired in a dove-coloured suit, silver embroidered court dress, with sword, bag-wig and chapeau bras. He followed the royal party through all the apartments, uttering a hundred high-flown compliments. When the Prince retired the grand little man attended him to the carriage, and in the presence of the huzzaing crowd retreated backwards with measured steps, making at each step a profound obeisance, when, sad to relate, his sword got between his legs, and he was suddenly prostrate in the mud. "Just as I anticipated, ye Gods!" exclaimed the Prince as he drove away. Poor "Tiny Cosmetic," as the satirist dubbed him! the giant porter carried him into the Royal Academy in his arms, the great doors were closed upon the laughing people, and the motherly house-keeper tenderly wiped away the traces of his misfortune with a scented napkin.

It is said that George III., when speaking of the artists employed by himself and his son, observed, with reference to Cosway, "Among *my* painters there are no fops."

"Cosway's later years were passed," says Allan Cunningham, "in pain, bodily and mental. A paralytic stroke deprived him of the use of his right hand, and with it cut off one chief source of pleasure, the power of drawing." It is not stated, however, at what date this misfortune came upon him, and he appears to have been painting portraits as late as 1814. It is agreeable to hear from the same authority that the truant Maria returned to the domestic hearth and soothed the poor fop's declining years with her attentions. He found some solace, too, in the contemplation of the works of art with which his house in Stratford Place was decorated, and in imaginary intercourse with the spirits of the mighty dead. Praxiteles and

Apelles favoured him with revelations on the subject of their respective arts, and Pitt paid him a visit to express remorse at not having done more when Prime Minister to encourage his talents. But Charles I. was his favorite companion. His friends seem to have been in doubt whether these romances were deliberate inventions or the result of a disordered imagination. They probably partook of the nature of both, for vanity such as Cosway's appears more or less closely allied to insanity.

It is probable that early in the year 1821 he began to feel that his end was approaching, for in the May of that year he was preparing to give up the house in Stratford Place, and was disposing of his dearly loved pictures and other works of art; the sale took place at 20, Stratford Place, and was thus announced—

A CATALOGUE
OF THE
PICTURES

OF
RICHARD COSWAY, ESQ. R.A.

*Being the choice part of the very numerous Collection made by
him during the last Fifty Years, and which exhibit, in
their selection from the Works of the Great Masters,
the Taste and Skill of an Artist, and the
Judgment of a true Connoisseur :*

TO BE SOLD BY AUCTION,
BY

MR. STANLEY

At Mr. Cosway's late Residence, No. 20, Stratford Place, Oxford Street,

On THURSDAY, the 17th of MAY, 1821,

AND TWO FOLLOWING DAYS,
At TWELVE o'Clock.

CATALOGUES ONE SHILLING EACH.

Immediately following this, on May 22nd, 23rd and 24th, the same auctioneer sold the miscellaneous articles, comprising Arms, Cabinets, Old China, an Egyptian Mummy, an Ibis, etc.

Cosway died on the 4th of July, 1821, aged eighty years, while taking an airing in the carriage of his old friend, Miss Udney. He was residing at the time in the Edgware Road, which had then, at a short distance from Tyburn Turnpike, almost the appearance of a country highway. He was buried in the Marylebone New Church, and a monument by Westmacott on the north wall bears the following inscription, which was drawn up for Mrs. Cosway by her brother-in-law, William Combe :—

TO THE MEMORY
OF RICHARD COSWAY, ESQUIRE,
ROYAL ACADEMICIAN,
PRINCIPAL PAINTER
TO HIS ROYAL HIGHNESS GEORGE PRINCE OF WALES,
HE DIED JULY 4TH, 1821, AGED 80 YEARS.
HIS WIDOW MARIA COSWAY
ERECTS THIS MEMORIAL.

Art weeps, Taste mourns, and Genius drops the tear
O'er him so long they loved who slumbers here,
While colours last and time allows to give
The all-resembling grace his name shall live.

After paying the last tribute of respect to her husband, Maria Cosway departed to Lodi, where she resumed her place as Head of an Educational Establishment for young ladies. Her sister Charlotte, when an old maid of forty, had married William Combe, the author of *Dr. Syntax*, then seventy-two years of age, and a prisoner in the Fleet. Mrs. Cosway, besides employing her brother-in-law to draw up an Epitaph on her husband, was also anxious that he should write his Memoirs for publication, and entrusted him with some letters and journals for that purpose. Owing, however, to a misunderstanding, the intention was never carried out, as will be seen from the following curiously spelled letter addressed by Mrs. Cosway from Lodi to Mr. Combe, at 12, Lambeth Road, Surrey, London :—

Lodi 24 Jan^y. 1823.

Dear Sir

It was not my intension to trouble you as I thought I should hear of you from Charlotte, and that also she would communicate to you what I was anxious about before my departure from England, but I find from her last that there must be a very great misunderstanding between us, which has much distressed me. When we taulkd of having some *Memoires* written on Mr. Cosway and agreed no one more able than yourself I was happy to see you undertook it. At the same time we taulkd of publishing a Correspondence, &c., and Travelles, &c., of myself, of which I felt somewhat awkward about and taulking of it with some persons, what they observed on it discouraged me and made me think not to press *that part* tho' it might have been announced for a future opportunity; my delicasey was also on account of some of those persons being *living*. With this determination I told Charlotte to return me my letters and those which regarded only *myself* and were not of use to you, as I had a particular *objection* to her taking them to Ireland, had she remãind in London, (since she seem'd determind not to come with me) who could I put my trust to better hands! However, whether she was offended, or hurt on the sake of *her friends*—She returnd a box which I never open'd for want of time—I am positively *sure* she said she had taken to translate those *you had chosen* and were necessary &c.—I thought this settled, and told her I had several journals and letters here that I should send by the first opportunity. I was anxious to know if you went on; in her first letter (for I have had but two) she told me a long history about Mrs. Udny's letters, and of a visit she had from a gent: on the subject, which I thought as absurd as extraordinary, for Charlotte might have said she had distroid them. Now, Sir, after all this detail whether I have or not well explaind I hope you will judge that I must feel uncertain on the subject, which induces me to address myself to you. I have been looking for an engraver to give those portraits and sketches which I thought would illustrate the work—I left to Charlotte's care the only small plates etched by Mr. Cos. himself, which I thought would be interesting. In short what could I do more? I wished much to see you before I set out, I told her so, but the uncertainty of your being able to come—not knowing how to contrive it and the many things I had to do in those last days, made me lose this satisfaction. I may be mistaken—but I always thought that *her* friends have ingrossed so much on her good nature and they have used such means to keep her to themselves as she is very usefull to them that the feelings of blood and friendship in me go for nothing. I said and did all I could to induce her to come with me, but could go no farther when I found more attraction on the other side—may it be for the best. But I beg, Sir, that this may rest *entre nous* and that you will never mention to her what I have said—was it not natural that two sisters should end their life together? That I should look on her as my only relative? But this is what her friends feard, and made me

promise not to take her away. All these things prayed on my mind, which induced to do what I have said above—but still I repeat this has nothing to do with what was agreed to be done about Mr. Cosway—If you will favor me with a few lines you will much oblige me, or intrust any message to Mr Taylor or Prince Hoare, to both I gave a message for you.—

Believe me, Dear Sir, yours sincerely,

Maria Cosway.

My address is Madame Cosway,
a Lodi, Via Milan.

Cosway's collections were sold by his wife, who is said to have realized some thousands of pounds by the sale. His drawings by the old masters were stamped with his initials, but the specimens which we have seen are not remarkable for their merits. The Drawings and Engravings were sold by Mr. Stanley, at his auction rooms, 21, Old Bond Street, on February 14th, 1822, and seven following days. And on Friday the 8th of March, 1822, and following day, the last portion was brought to the hammer. This comprised, as the title of the catalogue informs us, "Pictures, being those for which he had the greatest partiality, and which were removed from Stratford Place to his late Residence in Edgware Road," also Articles of Virtu, Miniatures by Hilliard, Cooper, and other early masters, etc.

Richard Cosway is best known to the present generation through his miniatures, but it will be seen from the present Catalogue of his Engraved Works that he also produced many Portraits on a larger scale. The list contains a considerable number of mezzotint reproductions of his Oil Paintings, but the greater part of the engravings are from drawings executed in pencil, with a little colour introduced here and there into the face and hands and sometimes into some portion of the dress. In this style there exists quite a gallery of the men and women of the day. There are also many fancy subjects.

Cosway was not without rivals, whose productions are often attributed to him, but the combined grace and firmness of his touch are inimitable. His style is especially to be recognized in the refined but powerful moulding of the face, the exquisite delicacy of the hands, and the graceful indication of the drapery.

Beyond the human figure, there is not much to praise. His landscape is weak, and when animals are introduced the result is generally painful. The lion under Princess Charlotte's bed, in No. 25, has the expression of an Alderman. His dogs belong to no known breed, and his cows would never have been admitted to an Agricultural Show. Cosway was only at home on the shady side of Pall Mall, a veritable "boulevardier," and Nature, beyond that of his sitters, did not come within the compass of his studies. His milkmaids and peasant girls are only fine ladies masquerading. The fine gentlemen whom he depicted in Court dresses and feathered hats seem much more at their ease.



NOTE.

THE following Catalogue has been compiled for the most part from a collection of the Engraved Works of Richard Cosway in the possession of Sir Philip Currie, but I am also greatly indebted to His Excellency M. de Falbe, to A. Kimber, Esq., and to E. Joseph, Esq., who have kindly given me access to their collections, and to S. Colvin, Esq., and L. Fagan, Esq., for the facilities afforded me during my researches in the Print Room of the British Museum.

The Engravings after Cosway are mostly to be found in the usual states ; namely—engraver's trial proofs, proofs before letters, and prints ; but the only variations that I have thought it necessary to notice are those where some change of inscription, or date of publication, or other actual alteration has been made in the plate. Many of the prints, especially those of the full-length portraits of ladies, are to be met with beautifully printed in colours in exact imitation of the original drawings ; the tinting of the faces and hands is so well reproduced as to make it probable that they were executed under the supervision of Cosway himself.

It is hoped that the present Catalogue, besides being of interest to the print collector, will also be of assistance to those possessing originals by Cosway, and who may be anxious to ascertain if such have been engraved.

The titles of the prints are in nearly all cases exactly copied from the engravings, with the exception that the words between parenthesis do not appear on the prints.

The letters D., M. or P. at the end of the description signify that, so far as can be ascertained, the original is a Drawing, Miniature or Oil Painting.

F. B. DANIELL.





CATALOGUE OF THE ENGRAVED WORKS

OF

RICHARD COSWAY, R.A.

(1)

Mrs. Abington, *as Thalía*.

Frances Barton, the celebrated Actress ; born 1731 ; married Mr. Abington, her music-master ; first appeared at Drury Lane, 1755 ; died in Pall Mall, 1815, and was buried in St. James's Churchyard.

Whole-length, as the Comic Muse ; flowing robe with bands of pearls ; head inclined to the right towards a bust of Shakespeare, which she is about to crown with a wreath of laurel ; right arm raised, a comic mask in her hand ; landscape background.

Stipple, by F. Bartolozzi, 1783 ; size 11 by 8½ in. (D.) Plate in existence.

(2)

Mrs. Abington.

Half-length, body turned slightly to the right, facing and looking towards the front ; large hat with feathers and ribbons ; narrow band round throat ; scarf across shoulders and bosom.

Stipple, by W. Lane, 1790 ; size 7 by 4¾ in. (D.) There is a copy of this print by W. Ridley.

(3)

Signora Allegranti.

A favourite Operatic Singer ; came to England in 1781, and at first met with great success, but only performed here two seasons ; in 1783 she was in Dresden, but returned to England several years later, when she proved a complete failure.

Half-length, in oval ; curly hair with fillet ; leaning on both elbows on the top of a pedestal ; left hand and forefinger upraised.

Stipple, by F. Bartolozzi, 1783 ; size 8 by 6 in. (D.) Plate in existence.

* * An original drawing is in the possession of Lord Tweedmouth, and was exhibited at the Burlington Fine Arts Club, 1889.

(4)

William John, Earl of Ancrum.

Born 1737; entered the Army, was Colonel of the 11th Dragoons, and rose to the rank of General; married, 1760, Elizabeth, daughter of Chichester Fortescue, Esq.; in 1767 he became Earl of Ancrum, and succeeded his father as fifth Marquis of Lothian, 1775; he died January, 1815.

Whole-length, on horseback, directed to right, looking backwards towards left; hussar uniform; right-hand extended, sword suspended from wrist; left-hand holding reins; five hussars following him.

Mezzotint, by J. Dixon, 1773; horses, &c. painted by T. Gilpin, figures by Cosway; oblong; size $23\frac{3}{4}$ by $21\frac{1}{2}$ in. (P.)

A. Another, a reduced copy of the same, inscribed "Marquis of Lothian;" no engraver's name; published by Sayer & Bennett, 1780.

(5)

(Mrs. Anderson) *as a Fortune-teller.*

Caroline, daughter of General James Johnstone and Lady Cecilia West; married Colonel Francis Anderson, brother of first Lord Yarborough.

Three-quarters, in an oval, directed to the right, facing and looking to front; bonnet with shawl tied over; she is engaged in telling the fortune of a boy, who stands at her side with a frightened expression on his face; left hand holding the left hand of boy, right hand upraised.

Stipple, by Kingsbury; size $9\frac{1}{2}$ by $7\frac{1}{4}$ in. (D.) From a proof before letters in the British Museum.

Anna Matilda; *see* Mrs. Cowley.

(6)

(Mrs. Baldwin).

"The Portrait of a Grecian Lady."

A Greek Lady, born at Smyrna, 1763; wife of Mr. Baldwin, the British Consul in Egypt. She was an intimate friend of Dr. Johnson; died at Clapham, 1839.

Whole-length, dancing and playing on a tambourine; round her head is a scarf worn as a turban and adorned with flowers; flowing dress with large scarf about waist; cloak with ermine border.

Stipple, by F. Bartolozzi, 1782; size $14\frac{1}{4}$ by 10 in. (D.) The earliest impressions are inscribed "A Portrait of a Lady in a Grecian Dress."

(7)

Miss Barker.

[I have been unable to find any record of this very charming lady ; but possibly it is the Miss Barker who married Engleheart, the miniature painter.]

Three-quarters, in an oval ; directed to the right, facing and looking to front ; large hat with feathers ; pearl earrings ; low-cut dress ; large loose scarf round neck ; gloves in right hand.

Stipple, by M. Bova ; size 10 by 7 $\frac{1}{4}$ in. (D.)

* * * The original is in the possession of Sir P. Currie.

(8)

Richard, Lord Barrymore.

Born 1769 ; succeeded as seventh Earl of Barrymore 1773 ; led a very dissipated life ; killed by the bursting of his gun, 1793.

Whole-length, in an oval, when very young, with emblems of Cupid ; turned to the left, facing and looking to front ; nearly nude ; landscape background, with a waterfall.

Mezzotint, by J. Jehner, 1778 ; size 15 by 11 in. (P.).

(9)

La Comtesse Du Bary.

Marie Jeanne Gomart de Vaubernier, born 1746 ; came to Paris and led a very dissipated life there ; introduced to Louis XV. who became greatly enamoured of her, and married her to Guillaume du Bary. After the death of Louis she visited England on several occasions, and was here at the time of the Revolution, but unwisely returning to Paris was betrayed to the Tribunal and condemned and guillotined, 1793.

Half-length, in an oval, body turned slightly to the left, looking to front ; long curling hair falling upon both shoulders ; necklace of pearls ; low-cut light coloured dress, with scarf loosely tied round neck ; dark sash at waist.

Stipple, by J. Condé, 1794 ; size 6 $\frac{3}{4}$ by 4 $\frac{3}{4}$ in. (M.)

(10)

Master Horace Beckford.

Son of Peter Beckford, Esq., of Stapleton, Dorsetshire ; became third Earl Rivers ; drowned in the Serpentine, Hyde Park, 1831.

Whole-length, when a youth ; standing by the base of a pillar ; in a Vandyck costume ; large hat and plumes ; flowing hair ; scarf across left shoulder ; rosettes on shoes and at knees ; right hand on long walking cane ; left hand resting on base of pillar.

Stipple, by J. Condé, 1792 ; size 13 $\frac{3}{4}$ by 9 $\frac{3}{4}$ in. (D.)

(11)

Mrs. Billington, *in the character of the Peruvian.*

Daughter of Herr Weichsell, a German Musician; her mother was a celebrated singer at Vauxhall; married Mr. Billington, 1782, who died at Naples, 1797; she married secondly, M. Floressant, son of a banker at Lyons, and spent the latter part of her life near Venice; died 1818.

Half-length, in an oval; body turned to the front, but facing and looking to the left; head-dress with feathers, pearls, etc.; curling hair falling on both shoulders; fur-lined cloak; ornaments on dress.

Stipple, by F. Bartolozzi, 1786; size 7 by 4½ in. (D.) Companion print to that of Miss Brunton as Horatia.

A. Another of the same; *stipple* by Ridley, published in the *Monthly Mirror*, 1801; size 6½ by 4½ in.

(12)

George, Marquis of Blandford.

See also under MARLBOROUGH.

Born 1766; married 1791, Susan, daughter of the Earl of Galloway; succeeded his father as fourth Duke of Marlborough, 1817; was owner of the celebrated library at White Knights; died 1840.

Half-length, in an ornamental frame; turned to the left, facing and looking to front; curling hair; fancy costume, with puffed sleeve and high collar; motto at bottom, "Dieu Defend Le Droit."

Mezzotint, by W. Barney; size 14¼ by 10¼ in. (P.)

(13)

Honble. Mrs. E. Bouverie.

Arabella, daughter of Sir Chaloner Ogle, married first in 1785 (his second wife) Hon. Edward Bouverie, who died in 1824; second, in 1828, Robert Talbot, Esq., who died 1843.

Whole-length, walking in a garden by the margin of a lake; body turned to the left, facing and looking to front; large hat with feathers; curling hair; light coloured dress, with large open lace collar: miniature suspended round neck; right hand holding book; dark border to dress; sash round waist.

Stipple, by J. Condé, 1793; size 14 by 10 in. (D.)

(14)

Lady Helen Boyle.

Bromley's Catalogue, page 418, "Daughter of the Earl of Glasgow," but this does not agree with the Peerages.

Nearly half-length, in a small circle, directed and facing to the left; an expression of deep meditation on her countenance; head slightly bowed, chin resting on the back of right hand; a scarf in her hair, the ends falling on right shoulder; square ornamental frame, with inscription "No fairer form the poet's art could feign."

Stipple, by T. Trotter, 1781; size 8 by 6 in. (M.) Frontispiece to "Stanzas on the death of Lady Helen Boyle." The print does not bear Cosway's name, but is in his manner, and is ascribed to him in Bromley's Catalogue.

(15)

William Bromfield.

Eminent Surgeon; laid claim to the baronetcy of Bromfield of Southwark, which became extinct 1733; died in Conduit Street, 1792.

Half-length, seated at a table, apparently lecturing on a heart which is upon an open book in front of him; head turned and looking to the right; wig, with tie hanging over shoulder.

Line and stipple, by D. Orme, 1792; size 11 by 8½ in. (P.)

(16)

John George, Count Browne.

An Officer in the Russian Service; governor of Livonia; died 1792.

Whole-length, in a landscape with tents in the back-ground; Vandyck costume, with breast-plate; right hand resting on hip and holding high-crowned hat with feathers; left hand resting on walking-stick.

Chalk manner, by G. Hadfield; size 13 by 9 in. (D.)

(17)

Miss Brunton, *in the character of Horatia*.

Ann, daughter of John Brunton, manager of the Norwich Theatre; born 1769; a favourite actress at Covent Garden and other theatres; married Robert Merry the dramatist.

Half-length, in an oval; in theatrical costume; head turned and looking to the right; head-dress with feathers; pointing with fore-finger of left hand.

Stipple, by F. Bartolozzi, 1785; size 7 by 4½ in. (D.) In the first state of the plate there are no feathers in head-dress.

(18)

The Right Honble. Harriet Viscountess Bulkeley.

Daughter of Sir J. Warren; married, 1777, Thomas Viscount Bulkeley.

Whole-length, standing by the base of a large pillar; turned slightly towards the left, facing and looking to front; loose flowing robe supported across right shoulder by a band of pearls; right arm resting upon a basket of flowers; left arm hanging by her side; right knee bent; a cornucopia with flowers by her side.

Stipple, by F. Bartolozzi, 1785; size 11 by 8½ in. (D.) Plate in existence.

(19)

Sir Francis Burdett.

Born 1770; celebrated Political Reformer; married, 1793, Sophia, youngest daughter of Thomas Coutts, the banker, and was the father of the Baroness Burdett Coutts; died 1844.

Half-length, in an oval; dressed in a Roman toga; head turned and looking towards the left; curling hair.

Stipple, by A. Cardon, 1804; size 8¾ by 6¼ in. (M.)

(20)

Sir William Burrell, Bart.

Chancellor of Worcester and Rochester 1764; married, 1773, Sophia, daughter of Sir C. Raymond, Bart.; made large collections for a history of the County of Sussex, to which probably the portrait was to have been an illustration; died 1796.

Half-length, in an oval; directed to the right, facing and looking to front; tie wig; large neck-cloth with lace ends.

Mezzotint by R. Laurie; size $6\frac{1}{4}$ by $4\frac{1}{2}$ in. (P.) Does not bear Cosway's name, but ascribed to him in the British Museum.

A. Another from the same, engraved in *line* by P. Audinet; size 10 by $8\frac{1}{2}$ in.

(21)

Frederick, Earl of Carlisle.

Born 1748; distinguished both as a Statesman and a Poet; appointed Lord-Lieutenant of Ireland 1780; guardian to Lord Byron; died 1826.

Whole-length, seated in an arm-chair close to a table on which stands a bust of Boccaccio; facing and looking to the right; military costume with order of the Garter; right hand on knee; left hand resting on table and holding papers.

Stipple by A. Cardon; size 12 by $9\frac{1}{2}$ in. (D.) Plate in existence.

(22)

Caroline Princess of Wales, and the Princess Charlotte.

Daughter of the Duke of Brunswick; born 17th May, 1768; married to George, Prince of Wales, 8th April, 1795; her trial commenced 19th August, 1820; died 7th August, 1821.

Whole-length, standing, supporting her infant daughter on the top of an ornamental wall; both facing and looking to front.

Stipple, by F. Bartolozzi, 1799; size 14 by 10 in. (D.)

(23)

Juliana, Countess of Carrick, and her Daughters.

Eldest daughter of Henry Boyle, Earl of Shannon; married, 1745, the eighth Viscount Ikerrin, who was created Earl of Carrick 1748; the Countess died 1804. Lady Margaret married, 1772 (his first wife), Armar Loury Corry, created Earl of Belmore 1797; she died 1777. Lady Harriet married, 1768, Edmund Butler, who succeeded in 1779 as eleventh Viscount Mountgarret; she died 1785; her eldest son was created Earl of Kilkenny 1793.

Whole-lengths, the Countess standing before an altar, at which are two children; her

right hand holds a sword, left hand pointing to a statue of Diana; her two daughters, attended by Cupid, are advancing towards her; landscape background. The names of the personages are engraved on the front of the step on which they are standing; underneath is the inscription, "Wisdom directing Beauty and Virtue to sacrifice at the altar of Diana."

Mezzotint, by J. R. Smith, 1773; size $19\frac{3}{4}$ by 14 in. (P.)

(24)

H.R.H. the Princess Charlotte of Wales.

Half-length, in an oval; facing and looking to front; Grecian robe; necklace of pearls; right arm resting on the head of a lion; left hand holds a pigeon to her bosom; ornamental frame with rays of light, and with crown above.

Stipple and line, by Marie Anne Bourlier, 1807; size $9\frac{3}{4}$ by $6\frac{3}{8}$ in. (M.) The rays of light were afterwards removed and the plate republished with the date 1813.

* * An original in the possession of E. Joseph, Esq., was exhibited at the Burlington Fine Arts Club 1889.

(25)

Princess Charlotte Augusta.

Born 7th January, 1796; married, 1816, Prince Leopold of Saxe-Coburg, who was afterwards King of the Belgians; died 1817.

When an infant; asleep in a cot with curtains; Prince of Wales' plumes over; two doves perched on top of canopy of bed, and a lion keeping guard at foot.

Stipple, by F. Bartolozzi, 1797; size $15\frac{1}{2}$ by $12\frac{3}{8}$ in. (D.) The first state of the plate bears the inscription "The Royal Infant" in etched letters.

John, Earl of Clare; *see under* Fitzgibbon.

(26)

H.R.H. William Henry, Duke of Clarence.

Whole-length, on the sea shore; in a Vandyck costume; cloak with star of the Garter; left hand resting on a large anchor; right hand to hip and holding large plumed hat.

Chalk manner, by L. Saillair, published by R. Cosway, 1790; size 14 by 10 in. (D.) Plate exists.

(27)

William, Duke of Clarence.

Son of George III; succeeded to the throne as William IV, 1830; died 20th June, 1837.

Half-length, in an oval, directed to the left, facing and looking to front; rather long flowing hair; in robes of the Garter; ornamental frame.

Line in the manner of Sharp; the plate is unfinished and bears no inscription or artist's names; size $9\frac{1}{2}$ by $6\frac{1}{4}$ in. (M.)

* * The above was evidently intended for a companion to Sharp's fine engraving of George, Prince of Wales, but is much inferior to that masterpiece, the face especially being very laboured and weak; the plate may have been left unfinished on that account; or possibly the miniature not meeting with the approval of the Duke, and his having directed alterations to be made, the plate was abandoned and the miniature in its altered state engraved by E. Scriven (*see the following*); the plate is still in existence in its unfinished condition. The original miniature is in the possession of Her Majesty at Windsor; the head shows plain traces of having been altered, the hair being now represented as cut very closely.

(28)

H.R.H. the Duke of Clarence.

Half-length, in an oval, as described above, the only difference being that the hair is now cut very close to the head; underneath is a group of naval emblems; above, a crown with rays of light.

Stipple and line, by E. Scriven, 1807; size $8\frac{1}{2}$ by $5\frac{3}{4}$ in. (M.)

(29)

John, Earl of Clonmell.

Born 1739; Lord Chief Justice of the King's Bench in Ireland; created Earl of Clonmell 1793; died 1798.

Head and shoulders, in an oval; turned to the right, facing and looking to front; judge's wig and robes; ornamental frame with rays of light diverging from it; coat of arms above.

Stipple and line by P. Condé; size $10\frac{1}{2}$ by $7\frac{3}{4}$ in. (M.)

(30)

(Harriet Lady Cockerell) as a Gipsy Woman.

Daughter of Sir John Rushout, who was created first Baron Northwick; married, 1808, Sir Charles Cockerell (his second wife); died 1851. This has been described as a portrait of Rebecca, Lady Northwick, but clearly in error, as the portrait is that of a young lady, while the costume and the style of execution both point to the beginning of the present century as the period when the

drawing was made, at which time Lady Northwick would have been about sixty years of age.

Whole-length, walking towards the right; head turned and looking nearly to front; in gipsy or peasant costume; bare feet; carrying an infant on her back; landscape background with a stile to right.

Stipple by J. S. Agar; size $14\frac{1}{4}$ by 11 in. (D.) This plate bears no inscription.

* * The original drawing is in the possession of her grand-daughter, Lady Maria Ponsonby. Exhibited at the Burlington Fine Arts Club, 1889.

(31)

Rdus. Cosway, armiger R.A.

Whole-length, seated on the steps of a colonnade, body turned to the left, but facing and looking to front; large hat and feather; cloak with ornamental border.

Stipple, by Mno. Bova, 1786; size 11 by $6\frac{1}{2}$ in. (D.) There is also a reverse of the above, apparently a piratical copy, as although it bears Bova's name it is by no means so well engraved.

(32)

Richd. Cosway, Esq.

Half-length, in profile to the right; large cap with feathers; ruff round neck; elbow resting on table.

Stipple, by J. Clarke, 1788; size $7\frac{1}{2}$ by $4\frac{1}{2}$ in. (D.)

* * An original drawing is in the possession of Lord Tweedmouth, and was exhibited at the Burlington Fine Arts Club, 1889.

(33)

Richard Cosway.

Profile with chain and medal; *see* Bromley's Catalogue, page 400.

Etching, by himself, 1760; small size.

(34)

Maria Cosway.

Whole-length, seated in a garden; body turned towards the right, facing and looking to the front; low-cut dress with lace collar; large straw-hat with ribbons and feathers; hands clasped in lap.

Stipple, by F. Bartolozzi, 1785; size $9\frac{1}{2}$ by $6\frac{1}{2}$ in. (D.)

* * There is a very carefully executed copy of the above (published in Paris) with the words "Maria Cosway, peint par elle même," engraved on the trunk of the tree; another and inferior copy (published in Venice) also has an inscription ascribing the original to her. I have also seen a small etching from the same design, but representing her as engaged in playing upon a kind of portable harpsichord which rests upon her knees. A miniature of the head only, in the possession of E. Joseph, Esq., was exhibited at the Burlington Fine Arts Club, 1889.

(35)

Mrs. Cosway.

Half-length; facing and looking to the front; hand to chin, elbow resting on table; large turban; a miniature suspended by a ribbon round neck.

Stipple, by L. Schiavonetti, 1791; size $10\frac{1}{4}$ by 7 in. (M.) The date was afterwards altered to 1794. The plate is in existence and has been much reprinted.

A. Another from the same, engraved in *line*, by F. Smith.

* * The original miniature in the possession of Mrs. Singleton was exhibited at the Burlington Fine Arts Club, 1889.

(36)

Mrs. Cosway.

Half-length, in an oval, facing and looking to front; arms folded and leaning on a balustrade; curling hair; large hat with feathers; low square cut fancy dress, with large collar.

Stipple; size $9\frac{3}{4}$ by $7\frac{1}{2}$ in. (D.) There is a proof before any letters of this print in the British Museum, where it is ascribed to Cosway.

(37)

(Mrs. Cosway) "*The Milkmaid*."

Kneeling on the ground, back towards spectator, head turned and looking with an arch expression over right shoulder; her head rests against the side of the cow which she is engaged in milking; circular shape.

Stipple, by J. Hogg, 1785; size $10\frac{3}{4}$ by $9\frac{1}{4}$ in. (D.)

(38)

A View from Mr. Cosway's Breakfast-room, Pall Mall, with the Portrait of Mrs. Cosway.

Mrs. Cosway seated at the right of a large window, with view across St. James' Park.

Stipple, by W. Birch, 1789; "The landscape by W. Hodges, R.A., and the portrait by R. Cosway, R.A."; size 7 by 6 in.; oblong. Plate in existence.

(39)

(Mrs. Cosway) "*Lesbia*."

Seated in a garden against a low wall, in a desponding attitude, head bowed on right shoulder, hands clasped in lap; ornamental dress; bosom partly nude; a dead bird on the ground before her; oval shape.

Chalk manner, by C. Josi, 1787; size $11\frac{3}{4}$ by 9 in. (D.) Afterwards altered to "Il Penseroso."

(40)

(Mrs. Cosway) "*L'Allegro.*"

Whole-length, seated in a kneeling position in a garden; body turned to the left, looking to front; an open book in her right hand, feather fan in left; large straw hat with feathers; a fountain with figure of Venus by her side.

Chalk manner, by C. Josi, 1797; size $12\frac{1}{4}$ by $9\frac{1}{4}$ in. (D.)

(41)

(Mrs. Cosway) "*Il Penseroso.*"

Published as a companion to the above, although it is really the plate described under "Lesbia," the only variations, with the exception of the change of title and address, being that the plate is somewhat more worked upon, the shape is altered from oval to rectangular, and the date from 1787 to 1797.

(42)

Mr. and Mrs. Cosway.

Whole-lengths, seated in a garden, a negro servant handing grapes to Mrs. Cosway.

Etching, by R. Cosway, afterwards finished in aquatint by another hand; size $14\frac{1}{4}$ by $11\frac{1}{2}$ in.; oblong. This is to be met with in three states—1st the etching; 2nd very darkly aquatinted and with a heavy border; third the border removed. In this state the plate now exists and has been recently reprinted.

(43)

(Mr. and Mrs. Cosway) "*Abelard and Eloisa.*"

Whole-lengths, standing on the steps of a fountain; Mrs. Cosway wears a turban, with feathers; Cosway his usual fancy costume, with large hat and feather; a greyhound at their feet.

Stipple, by R. Thew, 1780; size 15 by $10\frac{1}{4}$ in. (D.) This plate occurs in two states—the 1st, which is rare, is before some alterations were made in the portrait of Mr. Cosway, and is inscribed Abelard and Eloisa; in the 2nd state Cosway has lost his small moustache, and the inscription is altered to Mr. and Mrs. Cosway.

(44)

(Mr. and Mrs. Cosway) "*Damon and Phillis.*"

Mr. and Mrs. Cosway seated in a wood, two swans in a pond at their feet. Underneath is engraved the following verse:—

"Says Damon to Phillis, suppose my fond eyes

Shou'd reveal with what ardour they glow?

Well, what if they shou'd, there's no harm in't she cries,

I cou'd but deny you, you know."

Chalk manner, by W. Lane, 1788; size 12 by $9\frac{1}{2}$ in.; oblong. (D.)

(45)

Louisa Paolina Angelica Cosway, *ætatis* 5.

The only child of Mr. and Mrs. Cosway; died 29th July, 1796.

Whole-length, carrying a basket of fruit on her head; her dress is caught up in front, and in the fold thus made are a little dog and a doll; a larger dog gambols at her feet; landscape background.

Stipple, by A. Cardon, 1797; size $13\frac{1}{4}$ by 10 in. (D.)

(46)

William, Viscount Courtenay.

Born 1768; succeeded his father as third Viscount 1788; in 1831 he established his right to the ancient Earldom of Devon, but never took his seat in the House of Lords; he died unmarried at his residence in the Place Vendôme, Paris, 1835.

Whole-length, standing, directed to front, facing and looking to the left; fancy dress, with gold embroidery; right hand holding large plumed hat to hip; left hand on pedestal at his side; flight of steps, trees and fountain in background.

Mezzotint, by C. Turner, 1809; size $26\frac{1}{4}$ by $19\frac{3}{4}$ in. (P.)

* * Mr. J. C. Smith describes the above as being engraved by Murphy, but, if this is not an error, it must be from a late and retouched state of the plate that Mr. Smith derives his information.

(47)

Mrs. Cowley.

Daughter of Mr. Parkhouse of Tiverton; born 1743; married about the year 1772 to Mr. Cowley of the East India Company's Service; authoress of "The Belle's Stratagem" and other successful comedies; died 1809.

Three-quarters length, seated on a couch; facing and looking to left; long curling hair; low-cut dress with large collar; hands crossed in lap, the right holding an open book.

Stipple and etching, by J. Fittler, 1785; size $7\frac{1}{2}$ by $5\frac{1}{2}$ in. (D.)

A. Another, from the same, a small oval, with ornamental border, inscribed "Anna Matilda," *engraved in line* by Cook; size 6 by 4 in. Published in "Bell's British Album," 1790.

(48)

Mrs. Cowley.

Half-length, in a very small oval, directed and looking towards the left; scarf round head; light-coloured dress with dark sash.

Line, by Murray; size $3\frac{1}{2}$ by $2\frac{1}{2}$ in. (M.)

(49)

Comedy unveiling to Mrs. Cowley.

Half-length, directed to the right, head turned and looking to the left; light-coloured dress with dark cloak; veil on back of head; a portfolio with sheets of paper supported on her knee, pen in right hand; a figure of Comedy, who is unveiling herself, is looking over the shoulder of Mrs. Cowley. "From a picture in the possession of Mrs. Cowley."

Stipple, by Heath, 1783; size $6\frac{3}{4}$ by $4\frac{1}{2}$ in. (P.)

A. Another from the same was published in the *Monthly Mirror*.

* * The original picture was exhibited at the Royal Academy, 1784.

(50)

Lady Theodosia Cradock.

Wife of Lieut.-General Sir John Cradock, afterwards Lord Howden.

Whole-length, on a garden terrace; facing and looking to front; loose flowing dress; hair worn in a fringe over forehead; large veil or scarf on head; necklace and bracelets of pearls; left hand holding dress; orange tree in ornamental vase on balustrade of terrace.

Stipple, by A. Freschi, 1805; size $13\frac{1}{2}$ by 10 in. (D.)

(51)

H.R.H. the Duchess of Cumberland & Strathern.

Lady Ann Luttrell, daughter of the Earl of Carhampton; married, first C. Horton, Esq., of Calton Hall, Derbyshire; secondly, 1771, Henry Frederick Duke of Cumberland, brother of George III; died in 1803.

Whole-length, standing on a terrace; she is partly leaning on the base of a large pillar to her left; left knee slightly bent; long garland of flowers held by both hands; cloak with ermine border.

Etching, by J. K. Sherwin, 1780; size $12\frac{1}{4}$ by $9\frac{1}{2}$ in. (D.) Date afterwards altered to 1784.

(52)

Ann, Duchess of Cumberland.

Whole-length, standing, directed towards front, facing and looking to the right; high head-dress; right hand holding ermine mantle, left hand on back of carved chair; pillar, curtain, &c. in background.

Mezzotint, by V. Green, 1783; size $25\frac{1}{2}$ by $15\frac{1}{2}$ in. (P.)

* * Bromley states that the above was painted by Cosway and Gainsborough.

(53)

Penn Assheton, Viscount Curzon.

*See Evans' Catalogue, No. 14822.**Line, by J. Basire ; quarto size.*

(54)

Izabella Czartoryska.

Isabelle Fortunée, daughter of Count D. Flemming, born 1743 ; married, when very young, her uncle Prince Adam Czartoryski ; during the troubles attending the dismemberment of the Kingdom of Poland her family was favoured and protected by Prince Repnin, who by so doing incurred the displeasure of the Empress of Russia ; on his disgrace and his being obliged to leave Poland, Princess Czartoryska (she says in her Memoirs "mistaking gratitude for love") became his mistress and eloped with him to London ; after living together for several years she left him for the Duc de Lauzun, by whom she became the mother of a daughter, who afterwards married one of the Princes of Wurtemberg. Although very old, Princess Czartoryska took part in the Polish struggle for independence in the year 1830, and converted her mansion into a military hospital ; being obliged to leave Poland she resided with her daughter until 1835, the year of her death.

Whole-length, standing on a garden terrace, body turned to the right, head inclined, facing to the front ; curling hair ; dress with ornamental border and sash ; long cloak open at the front ; two rows of pearls across bosom ; left hand resting on top of balustrade ; right hand to hip.

Stipple, by G. Testolini, 1791 ; size $13\frac{3}{4}$ by $9\frac{3}{4}$ in. (D.) A copy of this engraving was recently published (in colours) in the Art Journal.

(55)

The Honble. Mrs. Damer.

Anne, daughter of the Rt. Honble. Henry Seymour Conway ; born 1748 ; married Honble. John Damer, son of Lord Milton ; was a distinguished sculptor ; died 1828.

Half-length ; turned to the right, facing and looking to front ; long curling hair ; dress with large muslin collar and with a bow in front.

Stipple, by L. Schiavonetti, 1791 ; size $10\frac{1}{2}$ by $7\frac{1}{4}$ in. (D.) Companion print to that of Mrs. Cosway, by the same engraver. There are small copies of this print by W. Edwards and G. Murray.

(56)

Mrs. Daniel.

Wife of the Governor of Masulipatam ; born 1740 ; died 1805.

Half-length, turned to the right, facing and looking towards the front ; three rows of pearls in hair, which is loose and flowing ; pearl necklace outside dress.

Etching by Waltner, recently published ; size $6\frac{1}{4}$ by $4\frac{3}{4}$ in. (M.)

* * * An original miniature is in the possession of Mrs. Singleton, and was exhibited at the Burlington Fine Arts Club, 1889.

(57)

Georgiana, Duchess of Devonshire.

The celebrated Duchess ; daughter of John, first Earl Spencer ; born 1753 ; married, 1774, William, fifth Duke of Devonshire ; died 1806.

Head and shoulders, in a circle, facing and looking to the front ; head slightly bent to one side ; hair worn high with large stiff curls at sides ; low cut dress with frill ; "From an original picture in the possession of the Right Honble. the Countess Spencer."

Stipple, by G. T. Stubbs, 1782 ; size $8\frac{1}{4}$ by $6\frac{1}{2}$ in. (P.)

(58)

Mrs. Dickson.

Susanna Jane, daughter of Sir Henry Moore, of Jamaica, afterwards Governor of New York.

Half-length, in an oval, directed to the right, facing and looking to front ; short curling hair tied with a ribbon ; dark velvet dress open in front, with lace collar and short sleeves ; narrow velvet band round neck ; right arm resting on the top of a pedestal ; vase of flowers by her side ; ornamental frame with rays of light diverging from it ; underneath is a trophy of musical instruments.

Stipple by P. Condé ; size $10\frac{1}{2}$ by $7\frac{1}{2}$ in. (M.) Companion print to that of her brother, Sir John Henry Moore.

(59)

The Marquis of Downshire and Lord Arthur Hill.

Arthur Blundell, third Marquis of Downshire, born 1788 ; succeeded his father at the age of thirteen ; married, 1811, Maria, eldest daughter of the fifth Earl of Plymouth ; died, 1845. His brother, Arthur Moyses William, born 1792, became Baron Sandys, and died unmarried 1860.

Half-lengths, in an oval, when boys ; directed towards each other, facing and looking to the front ; arms on each other's shoulders ; the younger boy wears a soft felt hat ; ornamental frame, with rays of light diverging from it.

Stipple by P. Condé (no date) ; size $7\frac{3}{4}$ by $5\frac{1}{4}$ in. (M.) A private plate, scarce.

(60)

Mrs. Duff.

Mary Caroline, second daughter of John Manners, Esq., and Louisa, Countess of Dysart ; married, 1799, James Duff, afterwards fourth Earl of Fife ; she died in 1805.

Whole-length, represented as alighting from the clouds on to the earth ; thin loose drapery ; naked bosom ; a large veil or scarf held by both hands is borne above her head by the wind ; two cherubs or cupids, one of whom holds her dress, are beseeching her to return to the sky.

Stipple, by J. Agar, 1807 ; size 17 by $14\frac{1}{4}$ in. (D.) ; dedicated to the Earl of Fife ; companion print to that of her sister, Lady Heathcote ; the plate is in existence.

(61)

(Viscountess Duncannon, with her child)
"Love and Peace."

Henrietta Frances, daughter of John, first Earl Spencer, married 1780, Frederick Viscount Duncannon, who succeeded his father as third Earl of Bessborough, 1793; she died in 1821.

Head and shoulders, in a very small circle; the lady, who is facing and looking to the front, is clasping her son in her arms, she has a palm branch in her right hand; the child is nude, and is gazing in a loving manner at his mother; plate dedicated to the Viscountess Duncannon.

Stipple, by C. Townley, 1784; size $6\frac{1}{4}$ by $4\frac{1}{2}$ in. (M.)

(62)

Lord Dungarvon and the Honble. Courteney
 and Charles Boyle.

Children of Edmund, seventh Earl of Cork; Lord Dungarvon succeeded his father as eighth Earl of Cork, and died 1798; Courtenay, who became a Vice-Admiral, died 1844; Charles died in the year 1800 at the age of twenty-five.

Whole-lengths, in an oval, when quite young; the two elder boys are swinging their little brother in a rope tied to the branch of a tree; landscape background, with distant view of a mansion.

Stipple, by J. Jones, 1786; size $12\frac{1}{2}$ by $10\frac{1}{4}$ in. (D.)

(63)

J. L. Dussek.

Born 1762; Musical Composer and Performer on the Pianoforte; came to London and established a musical warehouse in the Haymarket; was afterwards successively attached to the households of Prince Louis Ferdinand of Prussia, and of Talleyrand; died 1812.

Half-length, in an oval, with ornamental frame; facing and looking to the right; coat with high collar; large neckcloth; underneath is an ornamental tablet with trophy of musical instruments; at the bottom of the plate is the inscription, "Ave Harmoniæ Decus."

Stipple and line, by P. Condé, 1800; size $10\frac{1}{4}$ by $7\frac{1}{4}$ in. (M.)

(64)

Miss Elliot, in the character of Minerva.

Born at Tunbridge, 1743; was Mistress to "a Royal Duke," and others; appeared on the stage for a short time; died 1769.

Half-length, in an oval; head turned and looking to the right; helmet with plume; long curling hair; collar composed of a Medusa's head and serpents; shield on left arm.

Mezzotint, by J. Saunders, 1772; size 14 by $9\frac{3}{4}$ in. In the second state of the plate the date is altered to 1774.

(65)

Grace Dalrymple Elliott.

Daughter of Hew Dalrymple, a well-known Barrister ; born about 1765 ; married at the age of fifteen to Sir John Elliott, who was greatly older than herself, but was shortly afterwards divorced from him ; became the mistress of George Prince of Wales ; was in Paris during the Revolution, and wrote an interesting journal of her life during that period ; died about 1830.

Head and shoulders, in an oval ; turned to the right, facing and looking to front ; hair dressed high on top of head, long curls falling upon both shoulders ; low-cut light coloured dress ; band of pearls across right shoulder.

Stipple and line, by J. Brown, 1858 ; size 9 by 6 in. (M.) Published by Bentley in her "Journal of my life during the French Revolution."

(66)

Mademoiselle La Chevaliere D'Eon de Beaumont.

This portrait represents the notorious Chevalier d'Eon ; born in France in 1728 ; was employed in several secret missions by Louis XV, and was for some years French Minister Plenipotentiary in London ; he afterwards assumed the dress of a female ; the question as to his real sex gave rise to a great deal of controversy ; died in Milman Street, 1810.

Half-length, in female costume ; facing and looking to right ; large mob cap ; white scarf ; order at breast.

Stipple, by T. Chambrs, 1787 ; size 7 by 4½ in. (D.)

(67)

John Errington, Esq.

"Pro. G. M. for Northumberland."

Half-length, in an oval, directed to the front, face turned in profile to the right ; slashed doublet ; cloak over left shoulder.

Stipple, by Leney, 1798 ; size 7 by 4½ in. (D.)

(68)

Elizabeth, Dowager Countess of Errol.

Elizabeth FitzClarence, natural daughter of William IV. and Mrs. Jordan ; married 1820, William, seventeenth Earl of Errol, who died 1846 ; afterwards married to J. H. Frere, Esq. ; she died in 1856.

Half-length, in a balcony, resting on the rail ; large black lace mantilla over head ; dress cut low in front ; two rows of pearls round neck ; cheek resting on right hand ; left hand holding a book.

Line, by T. A. Dean, 1841 ; size 9½ by 7 in. (M.)

(69)

Hon. Thomas Erskine.

Third son of the fifth Earl of Buchan, born 1750; served as a young man both in the army and navy; commenced the study of the law at the age of twenty-five; became Lord Chancellor, and was created Baron Erskine in 1806; died 1823.

Half-length, in an oval; facing and looking to the right; hair powdered; coat with high collar; neckcloth.

Line, by W. Sharp, 1791; size $9\frac{1}{2}$ by $6\frac{1}{2}$ in. (M.) Sharp afterwards partly re-engraved this plate, making considerable alterations in the head; in this state it bears the date of 1801.

(70)

Lieut.-General Sir William Erskine, Bart.

Born 1769; created a baronet 1791; first saw service in the campaigns of the Duke of York in Flanders in 1793-5; M.P. for the county of Fife; served under Wellington in the Peninsula, but distinguished himself more for his bravery than for his generalship; committed suicide at Lisbon whilst insane, 1813.

Half-length, in regimentals, turned slightly to the right, facing and looking to the front; crest and motto underneath.

Mezzotint, by S. W. Reynolds; size 14 by 10 in. (P.)

(71)

(Miss Eyre) *young girl with a dog.*

Harriet, daughter of Edward Eyre, Esq., of Bath.

Three-quarter length; body inclined to the right, facing and looking to front; curling hair; small cap with feathers; she is caressing a little dog that is seated on a cushion in front of her; underneath is the following:—

“This is the age when human bliss stands still

Enjoys the good, without the fear of ill.”

Stipple and etching, by F. Bartolozzi, 1778; size $5\frac{1}{4}$ by $3\frac{1}{2}$ in. (D.)

(72)

Maria and Harriet Falconer.

The juvenile Authoresses of “Poetic Laurels,” and other works; Maria was born 1772, and Harriet in 1774; the first edition of their poems being published in the year 1788.

Two heads in profile to the right, in the manner of a bas-relief.

Stipple, by E. Scott, 1788; size 7 by $5\frac{1}{2}$ in. (D.)

(73)

Master Fawcett.

A boy with the emblems of Cupid; *see* Bromley's Catalogue, page 378.
Mezzotint, by P. Dawe.

(74)

Major-General Ronald Craufurd Ferguson, M.P.

Born at Edinburgh, 1773; entered the army at the age of seventeen; served in Flanders and India, at the reduction of the Cape of Good Hope, and in the Peninsula; elected M.P. for the Kirkcaldy burghs in 1806, a seat which he held for twenty-four years, and was afterwards M.P. for Nottingham until his death in 1841.

Whole-length, in regimentals, standing at the entrance to a tent; directed to front, facing and looking to right; left hand resting on a sword; right hand outstretched and pointing.

Stipple, by A. Cardon, 1810; size 16 by 12½ in. (D.) A copy of this print as a half-length was engraved by H. R. Cook, 1813, size 9 by 6 in., and published in the "Military Panorama."

(75)

The Right Honble. Lord Fitzgibbon.

Born 1749; Lord Chancellor of Ireland 1789; created Earl of Clare 1795; died 1802. Half-length, in an oval; head turned and looking to the left; coat with large collar, open and shewing frilled neck-cloth.

Stipple, by F. Bartolozzi, 1790; size 11¼ by 9 in. (P.)

(76)

Mrs. Fitzherbert.

Maria Anne, daughter of Waller Smythe, Esq., of Brambridge; born 1756; married, first, Edw. Weld of Lulworth, second, Thos. Fitzherbert; was twice a widow before she was twenty-five years of age; privately married to George, Prince of Wales, at Carlton House, 1785; died at Brighton 1837.

Whole-length, seated on a bank at the edge of a wood; facing and looking to front; vine leaves in hair; necklace of pearls with miniature attached; right arm resting on the top of the bank on which she is seated; left hand holding a book; a little dog by her side.

Stipple, by J. Condé, 1792; size 16¾ by 13¼ in. (D.) Plate in existence.

A. Another, a half-length of the portrait only; *stipple* by A. Roffe; size 10 by 6½ in.

(77)

John Fothergill, M.D.

*See Bromley's Catalogue, page 386.**Stipple* by Bartolozzi; octavo size.

(78)

The Right Honble. Charles James Fox.

Third son of first Lord Holland; born 1749; the distinguished Statesman and Orator; died 1806.

Half-length, in a circle; body turned slightly to left, facing and looking to the front; coat open, showing waistcoat under.

Etched by Cosway himself, 1782; size 10½ by 8 in. (P.)

(79)

Lieut.-General Alexander Mackenzie Frazer.

Colonel of the 78th Regiment of Foot.

Half-length; military uniform; turned to the right, facing and looking to front; high black stock; end of frill showing at breast.

Stipple by H. Meyer; size 19 by 13½ in. (P.)A. Another from the same; *stipple* by H. R. Cooke, 1814; size 8¾ by 6 in. There is a late state of this plate, in which the picture is erroneously ascribed to W. Haines.

(80)

George, Prince of Wales.

Born 12th August, 1762; succeeded as George IV, 29th January, 1820; died at Windsor 26th June, 1830.

Half-length, in oval; face turned and looking towards the right; ribbon, badge and star of the Garter; ornamental frame with Prince of Wales's plume over; underneath a scroll with Ich Dien; in a later state it has also the words George, Prince of Wales.

Line, by W. Sharp, 1790; size 9½ by 6½ in. (M.) A masterpiece of line engraving as applied to portraiture.A. Another of the same, engraved in *stipple*, by Burke, 1787; size 6 by 4¼ in.

(81)

His Royal Highness George, Prince of Wales.

Whole-length, in a Vandyck costume; turned slightly to the left, facing and looking to front; right hand on long cane; left hand to side, holding hat with plumes.

Chalk manner, by L. Saillair, 1787; size 12¾ by 9½ in. (D.) Plate in existence.

* * The original drawing is in the possession of Sir Philip Currie.

(82)

His Royal Highness George, Prince of Wales.

Half-length, in an oval; facing and looking slightly to right; frock coat; large neck-cloth; star of the Garter; ornamental frame with rays of light diverging from it.
Stipple and line, by J. Condé, 1795; size $11\frac{3}{4}$ by 9 in. (M.)

A. Another from the same, *stipple* by W. Read; size $7\frac{1}{2}$ by 5 in.

(83)

T.R.H. the Prince and Princess of Wales.

This plate was originally engraved as portraits of Michal y Izabella z Lasockich Oginscy (which see); the heads entirely re-engraved and altered to good portraits of the Prince and Princess; not much alteration in the rest of the plate, with the exception of the background, which is now a view of a park with deer, &c.

Stipple, Schiavonetti's name erased, and that of M. Sloane substituted; plate reduced to $12\frac{1}{4}$ by $7\frac{1}{2}$ in.

(84)

Edward Goldney senior, Gent.

Printer, of Bristol, and author of "Epistles to Jews, Deists, &c." and other works.

Half-length, seated at a table with writing materials, &c.; head raised and looking upwards in meditation; underneath is a coat-of-arms, and a small figure of a watchman calling the hour.

Line, by T. Chambrs, 1759; size $7\frac{1}{4}$ by 4 in. (D.) This is the earliest of the engraved works of Cosway.

(85)

Susan, Countess of Guilford, and the Ladies Maria, Susan and Georgiana North.

Daughter of Thomas Coutts, Esq. the Banker; married, 1796 (his second wife), George, third Earl of Guilford; died 1837. Maria was the daughter of the Earl of Guilford by his first wife, and married John, second Marquis of Bute. Susan married Colonel Doyle, M.P., who assumed the surname of North in 1838; became Baroness North in her own right 1841; she died 1884 at the age of 87. Georgiana died unmarried, 1835.

Whole-lengths, on a garden terrace; the Countess, with her right knee bent and with her foot resting on the top of a stone seat, is holding her youngest child in her arms; her other daughter stands by her side and is holding on to her dress; the eldest child is seated on the stone seat, and is offering a rose to her sister.

Line, by W. Raddon, 1840; size 12 by $10\frac{1}{4}$ in. (D.)

. The original is in the possession of Colonel North, to whom the plate is dedicated.

(86)

(Mrs. Hardinge)

"The Fair Moralist and her Pupil."

Wife of George Hardinge, a Welsh Judge; born 1744; died 1816.

Whole-length, seated on a sofa; low cut dress, large straw-hat with feathers, necklace of pearls; left arm resting on top of sofa, right hand holding a book; her little son stands by her knees.

Stipple, by F. Bartolozzi, 1787; size 13 $\frac{1}{4}$ by 9 $\frac{3}{4}$ in. (D.) There is a bad copy of this print by Suntach.

(87)

Lady Heathcote.

Catherine Sophia, daughter of the Countess of Dysart and Mr. J. Manners; born 1769; married, 1793, Sir Gilbert Heathcote; died in Grosvenor Square, 1825; her eldest son was created Lord Aveland in 1856.

Whole-length, in the character of Flora, walking towards the right; loose flowing drapery, which is supported across her bosom by a band of pearls; left hand holding up bottom of drapery in order to carry roses and other flowers; landscape background resembling view of the lawn of Garrick's villa at Hampton.

Stipple, by J. Agar, 1809; size 17 by 13 $\frac{1}{2}$ in. (D.); dedicated to William, Earl of Dysart; companion print to that of Mrs. Duff, her sister.

(88)

Lady Hume.

Amelia, daughter of Honble. John. Egerton, Bishop of Durham, and Lady Anne Grey, youngest daughter of Henry, Duke of Kent; married, 1774, Sir Abraham Hume, of Wormley-Bury, Herts. Her brother became seventh Earl of Bridgewater, in 1803, and she was raised to the rank of an Earl's daughter in 1808. She died in Hill Street, Berkeley Square, 1809.

Three-quarters, seated with her back almost completely turned towards the spectator; facing and looking to the left; hair dressed high in plaits and with scarf; pearl ear-ring; left hand holding open book; right arm resting on back of seat.

Mezzotint, by V. Green, 1783; size 18 by 13 in. (P.)

(89)

Master Hure.

In the possession of J. Grego, Esq., is an engraved copper-plate, on which Cosway has painted in oils a very charming portrait of George Prince of Wales. All of the engraving that can now be traced consists of the inscription—"Master Hure," and the names of the artists, R. Cosway and P. Dawe. I have been unable to meet with an impression from the plate, and, indeed, to find any mention of it in the various Catalogues of Portraits. The size of the copper is 10 by 7 $\frac{1}{2}$ in.

(90)

James Hutton.

Born at Edinburgh, 1726; commenced life as a Coal Miner; was author of numerous works on agriculture, mineralogy, mathematics and chemistry, and made many important discoveries in the latter science; died 1797.

Half-length, seated, turned to the left, facing and looking more towards front; three-cornered hat; right hand placing ear-trumpet to ear; left hand, holding spectacles, on knee.

Mezzotint, by J. R. Smith, 1786; size 15 by 11 in. (P.)

(91)

Mrs. Jackson.

There is some uncertainty as to the original of this very charming drawing, but most probably it is a portrait of Charlotte Dowding, who married the Rev. Thomas Jackson, Canon of St. Paul's and Chaplain to George III, and was the mother of the two well-known Envoys, Francis James Jackson and Sir George Jackson; she died in the year 1827. It is also sometimes described as a portrait of the wife of Mr. J. Jackson, the manager of the Edinburgh Theatre; but it is much more likely that the above description is the correct one.

Whole-length, turned to the right; standing by a fountain, into the falling water of which she puts her right hand.

Stipple, by J. Condé, 1794; size 13 $\frac{3}{4}$ by 10 in. (D.) Plate in existence.

(92)

General Thaddeus Kosciuszko.

The great Polish Patriot; born 1756; accompanied Lafayette to America and fought against England. On the conclusion of the war he returned to Poland, and, in 1794, was put at the head of the Polish army, when his countrymen attempted to gain their independence. In 1816 he settled in Switzerland, but died in the following year.

Whole-length, reclining on a couch, head supported by his right hand, facing and looking to the left; table by his side, with sword and address from the Whig Club; Polish hat on stool; underneath four lines of verse by A. M. Porter; dedicated to the Whig Club.

Stipple, by A. Cardon, 1798; size 12 by 10 $\frac{1}{4}$ in. (D.); oblong.

Lady Caroline Lamb; *see under* Ponsonby.

Laura Maria; *see under* Mrs. Robinson.

(93)

George Ferrars Townshend, Earl of Leicester.

Born 1755; Baron Ferrars by inheritance from his mother; created Earl of Leicester, 1784; succeeded as second Marquis Townshend, 1807; died 1811.

Half-length, in an oval, with ornamental frame; facing and looking to the right; peer's robe; inscription on tablet underneath.

Stipple and line by P. Condé; size $10\frac{1}{2}$ by $7\frac{1}{4}$ in.

(94)

(Ladies of the Loftus Family)

"The Fair Stepmother."

See Frontispiece.

Probably portraits of Lady Elizabeth Townshend, the second wife of General William Loftus, M.P., and of his two daughters by his first wife.

Stipple, by E. Stodart, 1889; size $11\frac{1}{2}$ by $8\frac{1}{2}$ in. (D.)

* * The original drawing is in the possession of Sir Philip Currie.

Marquis of Lothian; *see under* Earl of Ancrum.

(95)

Henry Lubomirski.

A descendant of one of the most distinguished families in Poland.

Half-length, in an oval; when a child; turned towards the right, facing and looking to front; long hair falling in curls on shoulders; loose dress with frill; right shoulder bare.

Stipple, by F. Bartolozzi, 1787; size 9 by $7\frac{1}{2}$ in. (M.) The title was shortly afterwards altered to "Youth," and there is a late state of the plate with the date of 1820.

* * The original miniature, in the possession of E. Joseph, Esq., was exhibited at the Burlington Fine Arts Club, 1889.

(96)

Vincent Lunardi, Esq.

"Secretary to the Neapolitan Ambassador, and the first Aerial Traveller in the English atmosphere, September 15th, 1784."

Half-length, in an oval; head turned and looking towards the right; apparently meant to represent him when in the car of a balloon, as his hair and dress are blown about by the wind, and the background consists entirely of clouds.

Stipple, by F. Bartolozzi, 1784; size $11\frac{1}{2}$ by $7\frac{1}{2}$ in. (D.) French copies of this print, very slightly altered, are to be met with serving as portraits of George Prince of Wales, Admiral Nelson and others.

* * An original drawing is in the possession of Lord Tweedmouth, and was exhibited at the Burlington Fine Arts Club, 1889.

(97)

The Right Honble. Elizabeth, Dowager
Lady Lyttleton.

Daughter of Sir Robert Rich, Bart.; married (his second wife) George, first Lord Lyttleton, 1749; died 1795.

Half-length, seated; turned slightly to the left; facing and looking to the front; cap with frill; narrow ribbon round neck; right hand clasping left wrist.

Stipple, by C. Townley, 1796; size 8 by 5 $\frac{3}{4}$ in. (D.)

* * An original drawing is in the possession of Lord Tweedmouth, and was exhibited at the Burlington Fine Arts Club, 1889.

(98)

Thomas, Lord Lyttleton.

Born 1744; succeeded his father as second Baron, 1773; led an extremely dissipated life; married the widow of Joseph Peach, Esq., Governor of Calcutta, but she lived with him for only a few weeks; died 27th November, 1779.

Half-length, directed to right, facing and looking towards front; long flowing hair; right hand outstretched, left hand holding fur-lined robe across shoulder; in background to right is a female spectre; to the left at top the Fates about to sever the thread of his life, in allusion to the celebrated story of the warning he is said to have received that his death was at hand.

Mezzotint, by C. Townley, 1781 (picture painted by Cosway in 1780); size 15 $\frac{1}{4}$ by 11 $\frac{1}{2}$ in.; a good impression of this engraving is extremely scarce.

(99)

(Signor Magnini) "*Il Milanese*."

A Picture-Dealer with whom probably Cosway quarrelled, as on the impression in the possession of Sir Philip Currie is written in a contemporary hand, "Cosway had this print etched in ridicule of him."

Three-quarters, seated at a table in profile to the right, holding a rat in his hands, a scroll issuing from his mouth with words addressed to the rat, another lies dead on the table and is labelled "for supper"; a wig-block behind chair.

Etching 1780; size 9 $\frac{1}{2}$ by 7 $\frac{1}{2}$ in. (D.)

* * On an impression in the B. M. is written in a contemporary hand "by G. T. Stubbs"; on one in the collection of Her Majesty at Windsor is "Etched by R. Cosway."

(100)

J. B. De Mainauduc, M.D.

"Member of the Corporation of Surgeons."

Half-length, in an oval, with ornamental frame; facing and looking to the right; powdered hair; coat open, showing waistcoat and neckcloth; the inscription is on a tablet underneath.

Stipple and line, by P. Condé; size 10 $\frac{1}{4}$ by 8 $\frac{1}{4}$ in. (M.)

(101)

Lady Louisa Manners.

Born 1745 ; daughter of the third Earl of Dysart ; married, 1765, John Manners, Esq., of Grantham Grange, Co. Lincoln, who died in 1792. In consequence of the death of all her brothers, she became in 1821 Countess of Dysart in her own right ; she died at Ham House, 1840, and was succeeded by her eldest grandson. Half-length, in an oval ; turned to the right, facing to front ; curling hair, falling on right shoulder ; scarf tied in a bow round back of head ; low-cut white dress with dark sash ; the plate was engraved as a frontispiece to her Poems.

Stipple, by J. Condé, 1793 ; size 7 by 4½ in. (M.) ; the date was afterwards altered to 1797.

A. Another from the same, *etching* by Ganjean, recently published ; size 5½ by 4½ in.

* * The original miniature is in the possession of A. Cock, Esq., Q.C. ; a replica belonging to H. Drake, Esq., was exhibited at the Burlington Fine Arts Club, 1889.

(102)

Lady Manners.

Catherine, daughter of Francis Grey, Esq., of Lehená, county Cork ; married, 1790, to William Manners, Esq., eldest son of Lady Louisa Manners ; he was created a baronet in 1793 ; Lady Catherine died 1852.

Half-length, in an oval, directed to the right, facing and looking to front ; scarf, fastened with a crescent-shaped brooch, in hair, which is long and curling ; light coloured dress with sash ; arms by her sides ; ornamental border with a trophy consisting of hymeneal altar, musical instruments, &c. ; published in *La Belle Assemblée*, 1809.

Stipple by R. Cooper ; size 9½ by 6½ in. (M.)

(103)

Luigi Marchesi.

Celebrated Italian Singer ; born at Milan about the year 1755 ; first appeared in London in 1788 ; quickly became a great favourite, both on account of his beautiful voice and his extremely handsome person ; retired from the stage 1806 ; died 1829.

Stipple, by L. Schiavonetti, 1790 ; size 8¼ by 6¼ in. (D.) The plate is in existence ; the earliest impressions are before the words "the celebrated singer" were added.

(104)

George, Fourth Duke of Marlborough.

See also under MARQUIS OF BLANDFORD.

Whole-length, standing with his back to a large open window, through which can be seen a distant view of Blenheim ; in a tight-fitting costume with jacket ; cloak over left shoulder ; right hand on hip ; left hand holding plumed hat.

Stipple by J. S. Agar ; size 14½ by 11¼ in. (D.) Private plate, no inscription.

Melania; *see* Mrs. Mary Robinson.

(105)

Mrs. Merry.

Wife of Anthony Merry, Esq. of Herringfield Hall, Suffolk, who was Secretary to the Congress of Amiens, Envoy to the United States in 1803, and afterwards to Sweden. Whole-length, standing by and leaning on the base of a large pillar; facing and looking towards the front; short curling hair; bare neck; loose dress; fingers entwined; the base of the pillar is ornamented with a bas relief of Cupids.
Stipple by A. Cardon; size $12\frac{3}{4}$ by $8\frac{3}{4}$ in. (D.) This plate bears no inscription.

(106)

Sir John Henry Moore, Bart.

Son of Sir Henry Moore, who was for several years Commander-in-Chief in Jamaica, and was afterwards Governor of the Province of New York. Sir John died without issue 1780, and the baronetcy became extinct.
Half-length, in an oval, directed to the right, facing and looking to front; regimental coat unbuttoned, and showing waistcoat and frill; ornamental frame, with rays of light diverging from it; a trophy of cannon and other arms underneath.
Stipple by P. Condé; size $10\frac{1}{2}$ by $7\frac{1}{2}$ in. (M.) Companion print to that of his sister, Mrs. Dickson.

(107)

Signor Morelli.

A Basso, who for a number of years was a great favourite at the Opera. He is said to have been, when young, a running footman to Lord Cowper at Florence.
Half-length, in an oval, in profile to the left, curly hair tied with a ribbon; coat with large collar; large frill at bosom.
Stipple, by J. Godefroy, 1797; size $7\frac{3}{4}$ by $5\frac{1}{4}$ in. (D.) Does not bear Cosway's name, but attributed to him in the British Museum.

Мишенька Каменька; *see under* Woronzow.

(108)

Admiral Lord Viscount Nelson.

Fourth son of the Rev. Mr. Nelson, rector of Burnham Thorpe, in Norfolk; born 29th September, 1758; entered the Navy at the age of twelve; killed 21st October, 1805. Head and shoulders, directed to the front, facing and looking slightly to left; naval uniform, with medals, etc.; bare head.
Lithograph, by Skelton, 1853; size $14\frac{1}{2}$ by $10\frac{1}{2}$ in. From a sketch.

(109)

Charles Edmund Nugent, Esq.

Rear-Admiral of the Blue Squadron.

Half-length, in an oval; body turned to the right, head turned and looking towards the front; naval uniform, with epaulet on shoulder.

Stipple, by Ridley, 1803; size $7\frac{1}{2}$ by $5\frac{1}{4}$ in. (M.)

(110)

Michal y Izabella z Lasockich Oginsky.

Prince Michael Cleopas Oginski, of the noble and distinguished Polish family of that name; born 1765; grand Treasurer of Lithuania; a Musical Composer of some celebrity; died at Florence 1833.

Whole-length, standing arm in arm on the top of steps leading to a colonnade; the gentleman is turned towards the front, but facing to the right and looking at the lady; he is in the usual dress of the period, and wears an order on his breast; the lady is turned to the left, but looking towards the front; loosely curling hair with head-dress; white costume with long sash; her left arm hangs by her side, and she is holding a handkerchief and bouquet of flowers.

Stipple, by L. Schiavonetti, 1793; size 14 by $9\frac{1}{2}$ in. (D.) This plate was afterwards altered to portraits of George Prince of Wales and his wife; which see.

(111)

(Miss O'Neill) as a Beggar Woman.

Miss O'Neill the celebrated Actress, married, 1819, Sir William Wrixon Beecher, first baronet; died 1872.

Whole-length, in character of a beggar woman; turned to right, but facing and looking to front; tattered dress; fore-finger of right hand to chin; left hand outstretched; bare feet; a child by her side; landscape back-ground with rustic gate to left.

Stipple, by J. S. Agar, size $14\frac{1}{2}$ by $11\frac{1}{4}$ in. (D.) The plate bears no inscription, and is still in existence.

(112)

His Most Serene Highness Louis Phillip Joseph Duke of Orleans.

Born 1747; son of Louis, Duke of Orleans, cousin of Louis XVI and father of Louis Philippe; was accused of cowardice when serving on board the French Fleet in the action off Cape Ushant; joined the revolutionary party, and assumed the name of Citizen Egalité; executed 1793.

Whole-length, standing; in a fancy costume; hat with large drooping feathers; ermine cloak; sword by his side; rosettes on shoes and at knees; right hand holding gloves; left hand pointing; pillar, curtain, etc., in back-ground.

Chalk manner, by G. Hadfield; size $13\frac{1}{4}$ by $9\frac{1}{2}$ in. (D.)

(113)

Genl. De Paoli.

Pasquale de Paoli; born 1726; the famous Corsican Patriot; resided many years in England; died 1807, and buried in St. Pancras Churchyard, from whence his remains were removed in 1889.

Half-length, in an oval; head turned and looking towards the right; in armour; head bare; cloak looped up over left shoulder.

Stipple, by C. Townley, 1784; size $8\frac{3}{4}$ by $6\frac{1}{2}$ in. (D.)

(114)

Charles Anderson Pelham, with his Wife and six children.

Charles Anderson, Esq. assumed the surname and arms of Pelham upon inheriting the estates of his great uncle, Charles Pelham, Esq., of Brocklesby; was elevated to the peerage, 1794, by the title of Baron Yarborough; married, 1770, Sophia, only daughter of George Aufrere, Esq., of Chelsea; died 1823.

Whole-length, Mr. Pelham standing in centre of picture, with his hat on; Mrs. Pelham seated by his side, turned towards the left, looking to the front, two of the younger children at her knees; three of the elder children standing in various attitudes; a young child seated on the ground with her arm round the neck of a dog; background of pillars, trees, &c.

Stipple, by Caroline Watson; private plate; size $17\frac{1}{4}$ by $14\frac{3}{4}$ in.; oblong.

Catherine, Countess of Pembroke; *see under*
Woronzow.

(115)

Sampson Perry.

Surgeon to the Middlesex Militia; political Writer; imprisoned in Newgate for a libel died 1823, aged 78.

Half-length, in an oval; head turned and looking to the right; coat open in front, showing neck-cloth.

Stipple, by Maddan; size 8 by $4\frac{3}{4}$ in. (D.)

(116)

(Lady Caroline Ponsonby) "*Infancy*."

Daughter of Frederick, third Earl of Bessborough; born 1785; married 1805, Hon. William Lamb, afterwards Lord Melbourne; remarkable for her eccentricity and her passion for Lord Byron, who spoke of her as "a mad skeleton;" died at Whitehall, 1828.

Three-quarters, in an oval; at the age of three; advancing to the front with arms outstretched; frock with sash; landscape background.

Stipple, by F. Bartolozzi, 1788; size $7\frac{1}{4}$ by 6 in. (M.) There is also a state of the plate (most probably the first) with the inscription, Miss Caroline Ponsonby.

(117)

Lady Catherine Powlet.

Daughter of the sixth and last Duke of Bolton; married 1787, William, third Earl (afterwards first Duke), of Cleveland; died 1807.

Half-length, in an oval; turned to the right, facing and looking to front; flowers in hair; low-cut and flowing dress; band of pearls at shoulder; a dove with extended wings in her arms.

Stipple, by C. W. White, 1782; size 7 by 5 in. (D.)

(118)

Miss Pulteney.

Head and shoulders, in a very small oval; directed to the right, looking towards the front; long curling hair; band round neck; white dress, with collar and bow.

Stipple, by F. Bartolozzi; size $6\frac{1}{2}$ by $4\frac{1}{2}$ in. The only impression that I have met with is a proof before letters in the collection of M. de Faïbe, on which is written in pencil "Miss Pulteney."

(119)

Anne, Countess of Radnor.

Daughter and co-heiress of Lord Feversham; married, 1777, Jacob Bouverie, afterwards second Earl of Radnor; died 1829.

Whole-length, standing, leaning upon a fountain; loose dress with bands of pearls; hands clasped; left knee slightly bent; landscape background, with classical ruins, &c.

Stipple by M. Bova; size $11\frac{1}{2}$ by $8\frac{1}{4}$ in. (D.)

(120)

Madame Récamier.

Jeanne François Julie Adelaide Bernard, born 1777, daughter of Jean Bernard, a notary of Lyons; she married, in the year 1793, Jacques Récamier, the banker, who was twenty-six years older than herself; her salon was for many years frequented by the most distinguished literary and political personages; through her friendship for Madame de Stael she incurred the resentment of Napoleon, who banished her from Paris; in 1803 she visited England, where she caused a great sensation in society; died 1849.

Nearly whole-length, standing by a flight of stone steps; large gauze veil, partly held back by her right hand; curling hair with fillet; loose dress falling off her left shoulder, which together with part of her bosom is bare; left arm hangs by her side.

Stipple, by A. Cardon, 1802; size $11\frac{3}{4}$ by $8\frac{1}{4}$ in. (D.); a second state of this plate has the publisher's name altered to J. F. Thompson, and the date to 1804.

* * * There is a small engraving of the head only by H. R. Cook.

Horace Lord Rivers ; *see under* Beckford.

(121)

(Mary Robinson) "*Melania*."

Daughter of Captain Darby; was under the tuition of Garrick; made her first appearance, at Drury Lane, in the character of Juliet, 1776; mistress of George, Prince of Wales; died 1801.

Half-length, in an oval; turned to the left, but facing and looking to front; flowing curly hair; mob cap; low-cut dress, with large ruff round neck; miniature at bosom.

Stipple, by J. Condé, 1792; size $6\frac{1}{4}$ by $4\frac{1}{2}$ in. (M.)

A. Another from the same, by a modern engraver, size $9\frac{1}{4}$ by 6 in.

(122)

(Mary Robinson) "*Laura Maria*."

Half-length, in an oval with square frame; directed slightly to right, facing and looking to front; hair in curls and powdered; low cut dress with lace collar and bow; sash round waist; narrow black band and two rows of pearls round neck; an altar at bottom of oval, various ornaments at top.

Stipple, by A. Van Assen, 1790; size 6 by $3\frac{3}{4}$ in. (D.); prefixed to "The World," a collection of poems.

(123)

The Right Honble. George Rose.

Born 1744; Keeper of the Records, Westminster; M.P. for Launceston, Lymington, and Christchurch; Political Writer; died 1818.

Half-length, in an oval; head turned towards and looking to the right; coat open and showing waistcoat and neck-cloth.

Stipple by J. S. Agar; size 7 by 5 in. Miniature painted in 1786.

(124)

Mary Isabella, Duchess of Rutland.

Youngest daughter of Charles, Duke of Beaufort; married, 1775, Charles, fourth Duke of Rutland, Lord Lieutenant of Ireland; died 1831.

Half-length, in an oval; turned to the right, looking to front; low-cut dress with lace collar; pearl ornaments on shoulder; row of pearls in hair; ear-ring; dedicated to the Duchess Dowager of Beaufort.

Stipple, by W. Lane, 1791; size 7 by $4\frac{1}{2}$ in. (M.)

(125)

Charles, Duke of Rutland.

Bromley's Catalogue, page 336.

Stipple, by W. Lane, 1791; octavo size.

(126)

Fanny Sage.

Daughter of Isaac Sage, Esq., Paymaster-General to Lord Clive's Army, and afterwards Governor of Patna; born 1770; she was celebrated for her musical abilities; married to a Mr. Sullivan; died 1857.

Three-quarters, in an oval, seated at a harpsichord; directed to the right, facing and looking to front; large scarf and feathers on head; curling hair; white dress with dark sash; left elbow resting on the harpsichord, hand to cheek; sheet of music in right hand.

Line, by J. Brown, 1862; size 9 by 6 in. (M.) Published by R. Bentley in *Memoirs* of Rev. Mr. Whalley (her uncle).

(127)

Colonel St. Leger.

John Hayes, born 1756; educated at Westminster; purchased a commission in the Guards; was one of the equerries to the Prince of Wales, and his intimate companion and friend; went to India and died suddenly at Trincomalee in 1800. Half-length, in an oval; directed to right, facing and looking to front; military costume, cocked hat with bands.

Stipple, by P. Roberts, 1795; size 6 $\frac{3}{4}$ by 4 $\frac{1}{4}$ in. (M.) Published in the *European Magazine*.

(128)

Paul Sandby.

Founder of the English School of Water-Colour Painting; one of the first members of the Royal Academy; died 1809, aged eighty-four.

Half-length, seated at a table; looking towards the left; head slightly inclined and leaning on his left hand; partially bald; elbow resting on a book labelled "Views"; facsimile of autograph underneath.

Stipple, by R. Dagley, 1831; size 6 by 4 $\frac{1}{2}$ in. (D.)

(129)

Isabella, Lady Sefton.

Daughter of second Earl of Harrington; married to first Earl of Sefton, 1768; died 1819. Whole-length, standing on a garden terrace, body turned to the left, but facing and looking nearly to front; large pillar with drapery and vase at base, on which her right arm rests; loose gown, the upper drapery of which she holds slightly back with her left hand.

Stipple, by W. Dickinson, 1783; size 12 $\frac{1}{2}$ by 10 in (D.)

(130)

Hugh Henry John Seymour.

Second son of Admiral Lord Hugh Seymour, son of the first Marquis of Hertford ; married Charlotte, daughter of George, first Marquis of Cholmondeley ; died 1821. Half-length, in an oval ; when a boy ; directed towards the right, looking to front ; flowing hair, covering forehead ; dark dress with large white collar.

Stipple, by T. Cheesman, 1795 ; size $9\frac{3}{4}$ by $6\frac{3}{4}$ in. (M.)

* * Another of the same, engraved in *stipple*, by L. Hall, 1835 ; size $7\frac{1}{2}$ by 5 in.

(131)

Mrs. Sheridan.

Daughter of Thos. Linley the Composer ; born 1754 ; a favourite singer in oratorios, &c. ; married, 1773, to Richard Brinsley Sheridan ; this most accomplished, graceful and attractive lady died of consumption, 1792, and was buried in Wells Cathedral, with her lovely sister Mrs. Tickell.

Half-length, in an oval ; turned towards the right, facing and looking to front ; loosely flowing hair falling on left shoulder ; light coloured dress with sash ; gauze scarf across right shoulder.

Etching, by Ganjean, recently published ; size $5\frac{1}{2}$ by $4\frac{1}{2}$ in. The original miniature is in the possession of C. Arbuthnot, Esq.

(132)

Mrs. Siddons.

Sarah Kemble, born at Brecon, 1755 ; married at the age of eighteen to Mr. Siddons, a young actor ; made her first appearance at Drury Lane, 1775, and in her celebrated part of Lady Macbeth in 1785 ; retired from the stage in 1812 ; died in London 1831.

Head and shoulders, in a small oval, with square frame ; turned towards the right, facing and looking to front ; when at the age of twenty-seven ; long flowing hair falling on right shoulder ; low-cut dress, with lace scarf round neck and across bosom.

Line, by Joseph Brown, 1862 ; size 9 by 6 in. (M.) Published by R. Bentley in Memoirs of Rev. Mr. Walley.

(133)

Mrs. Sidney.

Half-length, turned towards and looking to the left ; curling hair, with wreath and large veil, which falls over her shoulders and arms ; bearing in both hands an urn from which smoke is escaping.

Mezzotint, by J. R. Smith, 1771 ; size 15 by 11 in. (P.) The plate was afterwards retouched and reduced in size, and the name of the engraver altered to J. Wilson.

(134)

Lady Diana Sinclair.

Daughter of the first Lord Macdonald ; born 1769 ; married (his second wife) Sir John Sinclair, Bart., of Ulbster, Caithness ; died 1845.

Half-length, in an oval ; turned to the left, facing and looking to front ; flowing hair, with small ornamental cap ; low-cut dress with large lace collar ; underneath the following :—

“’Tis beauty truly blent whose red and white
Nature’s own sweet and cunning hand laid on.”—*Shakespeare*.

Stipple, by M. Bova, 1791 ; size $8\frac{3}{4}$ by $6\frac{3}{4}$ in. (D.) The first state of this plate is before the verses, and is inscribed “Honble. Lady Sinclair.”

(135)

Caroline Isabella Somerset.

Daughter of Lord Charles Somerset, born 1797, died 1800.

Half-length, in an oval ; as an angel, with wings ; facing and looking to front ; hands in attitude of prayer.

Stipple, by Bond, 1801, size 10 by 8 in. (M.)

(136)

Lavinia, Countess Spencer.

Eldest daughter of Sir Charles Bingham, who was created Earl of Lucan ; born 1762 ; married, 1781, George, second Earl Spencer ; died 1831.

Whole-length, seated at a table ; directed to the front, looking downwards at a book which she holds open with her right hand ; forefinger of left hand to lip.

Etching by Countess Spencer ; size 12 by $9\frac{1}{2}$ in. (D.) ; does not bear Cosway’s name, but ascribed to him in the British Museum.

(137)

Lady Caroline Spencer.

Daughter of the Marquis of Blandford (afterwards fourth Duke of Marlborough) ; born 1798 ; married, 1822, David Pennant, Esq., of Downing, Co. Flint ; died 1824.

Whole-length, as an angel, with wings ; reclining on a cloud ; facing and looking to the front ; loose drapery ; bare arms and legs ; she is engaged in playing on a triangle ; dedicated to the Marquis and Marchioness of Blandford.

Mezzotint, by W. W. Barney, 1807 ; size 21 by 16 in. (P.) ; companion print to the following.

(138)

Geo. Spencer, Earl of Sunderland, and Lord
Charles Spencer.

Sons of the Marquis of Blandford. George, born 1793, succeeded his father as Marquis of Blandford, 1817, and as fifth Duke of Marlborough, 1840; died 1857. Charles, born 1794; died 1840.

Whole-lengths, seated on a large chair; Vandyck satin costumes; playing with old armour; George on left, holding helmet on his head with right hand; Charles looking towards right, his left hand holding mace, a dog at his feet; shield resting on arm of chair; breastplate under, to right; dedicated to the Marquis and Marchioness of Blandford.

Mezzotint, by W. Barney, 1805; size 21 by 16 in. (P.); companion to the above.

(139)

The Right Honble. Lady Anna Maria Stanhope.

Daughter of the third Earl of Harrington; born 1783; married, 1808, Francis, Marquis of Tavistock, afterwards seventh Duke of Bedford; died 1857.

Whole-length, as Hebe; loose flowing robe; left elbow resting on the top of a large ornamental vase; holding a cup, from which an eagle is drinking; right arm raised over her head.

Stipple, by A. Cardon, 1801; size 14 by 9½ in. (D.) There is a reduced copy of this print, also by A. Cardon, 1805; size 7 by 4¾ in.; published in the "Lyre of Love."

(140)

Jane Stirling.

Third daughter of William Stirling of Keir; born 1775; died 1835.

Half-length, directed to right, facing and looking to front; long curling hair with ribbon; light coloured drapery, open at neck.

Lithograph; size 6 by 5 in. (D.)

(141)

Henry Swinburne, Esq.

Born 1752; celebrated Traveller; died at Trinidad 1803.

Half-length, in an oval; head turned and looking to the right; coat open at neck, showing neck-cloth; left hand holding a book, the edge of which rests on a table in front of him.

Stipple, by M. Bova, 1786; size 11½ by 8 in. (D.)

(142)

Mrs. Swinburne.

Wife of the foregoing ; daughter of J. Baker, Sol.-General of the Leeward Islands ; accompanied her husband on his travels.

Half-length, in an oval ; head-turned and looking to the left ; hat with feathers ; lace collar and cuffs to dress, and rosettes at the elbows ; arms crossed in lap.

Stipple, by M. Bova, 1786 ; size $11\frac{1}{4}$ by 8 in. (D.)

(143)

Colonel Tarleton.

Bannastre, son of John Tarleton, Esq., Mayor of Liverpool ; born 1754 ; entered the cavalry and served with much distinction in the American War, 1776-81, under Lord Cornwallis ; was M.P. for Liverpool 1790 ; created a baronet in 1818 ; died 1833.

Half-length, in a small oval, directed towards the right, facing and looking to front ; powdered hair ; regimental coat, open in front and showing waistcoat and neck-cloth ; high black stock.

Stipple, by C. Townley ; 8vo. size. (M.)

(144)

Peter Templeman, M.D.

Physician and Author ; secretary to the Society for the Encouragement of Arts, etc. ; died 1769.

Half-length, in an oval ; facing and looking to the front ; full wig, end resting on right shoulder ; close-buttoned coat ; white neck-cloth.

Stipple, by W. Evans, 1799 ; size $7\frac{1}{4}$ by 5 in. (M.)

(145)

(Master Thornhill) *Boy with a large dog.*

An ancestor of the present Sir Thomas Thornhill, of Riddlesworth Hall, Norfolk.

Whole-length, standing by the base of a pillar ; large hat with feathers ; long hair, falling on both shoulders ; lace collar ; rosettes on shoes ; right hand on hip ; left hand on the head of a large dog, on whose collar can be discerned the letters T. Tho.

Chalk manner, by G. T. Stubbs, 1797 ; size 11 by $7\frac{1}{4}$ in. (D.) Plate, which bears no inscription, in existence.

* * The original drawing is in the possession of Sir Thomas Thornhill.

(146)

Mrs. Tickell.

Mary Linley, sister of Mrs. Sheridan ; sang with her sister at oratorios, &c. ; married Richard Tickell, Commissioner of Stamps, who committed suicide at Hampton Court Palace, November, 1793. She died 1787.

Whole-length, walking on a garden terrace ; turned towards the right, facing and looking to front ; ribbon in hair ; sash round waist ; hands joined together in front.

Stipple, by J. Condé, 1791 ; size 14 by 10 in. (D.) The plate exists, and has been much reprinted.

(147)

Master James Townsend.

On an impression of this engraving, in the collection of M. de Falbe, is written in a contemporary hand "second son of Charles Townsend and Lady Greenwich."

Whole-length, as an infant St. John ; resting on right knee, facing and looking to right left arm round neck of a lamb ; hands holding wreath ; landscape background.

Mezzotint, by P. Dawe, 1774 ; size 13 by 11 $\frac{3}{4}$ in. (P.)

(148)

Ann, Marchioness Townshend.

Daughter of Sir Wm. Montgomery ; born 1754 ; married, 1773, George, fourth Viscount Townshend, created Marquis Townshend 1787 ; died 1819.

Whole-length, walking on a terrace, from which a flight of steps lead to a garden ; body turned towards the left, facing and looking to front ; head-dress with large feathers ; short hair in curls ; frill round neck ; necklace of pearls ; feather fan in right hand ; left hand holding up dress.

Chalk manner by G. Hadfield ; size 13 $\frac{1}{2}$ by 9 $\frac{1}{2}$ in. (D.)

(149)

Robert Udney.

Celebrated Art Collector, and F.R.S. Born 1725 ; resided at Teddington ; died 1802.

See Evans' Catalogue, No. 22262.

Stipple by Gardiner ; 8vo size.

(150)

Mrs. Udney.

Wife of the above ; an intimate friend of the Cosways.

Whole-length, standing on stone steps leading from a garden ; facing and looking towards the front ; bunch of roses in right hand ; left hand holding up dress.

Stipple (no engraver's name, but in the manner of A. Cardon) ; size 14 by 10 in. (D.) ; the plate bears no inscription.

(151)

Charles Grant, Vicomte de Vaux.

"Marechal des Camps et Armées de sa Majesté très Chretienne." Author of several books, including a history of the Grant Family.

Half-length, in an oval; turned slightly to right, facing and looking to front; military uniform open at front, showing large neckcloth; gold lace and an order on coat; underneath, tablet with inscription, coat-of-arms, &c.

Stipple by P. Condé; size $6\frac{1}{4}$ by 4 in. (M.)

(152)

Caleb Whitefoord, Esq.

Born in Edinburgh, 1734; a wine merchant in London; collector of paintings, antiquities, &c.; a great friend of Nollekens; see Smith's "Nollekens and his Times" and also the postscript to Goldsmith's "Retaliation;" he died, 1810.

Half-length, in oval; facing and looking towards the right; short wig; coat with high collar.

Stipple by J. Condé, 1806; size $7\frac{3}{4}$ by $5\frac{1}{4}$ in. (D.) The plate was afterwards used in the "European Magazine."

(153)

Mrs. Whitefoord and her Son.

Wife of the above, after his death married a Mr. Lee.

Whole-length, seated on sofa; loose flowing dress with short sleeves; curling hair; left arm resting on back of sofa, the hand raised to her head which she touches with the forefinger only; her little son stands by her side and reads from a book that rests on her left knee, and to which she points with her right hand.

Stipple by G. Minasi, 1806; size $17\frac{1}{2}$ by $14\frac{1}{2}$ in. (D.)

(154)

Sir Robert Wilson.

Born, 1777; rose to the rank of Brigadier by his distinguished services in different parts of the globe; deprived of his command for expressing his disapprobation of the persecution of Queen Caroline; author of several works on military subjects; died, 1849.

Half-length, in an oval; turned towards the left, facing and looking to front; in armour; head bare; wearing several orders.

Stipple by H. R. Cook, 1811; size $8\frac{1}{4}$ by 6 in. (M.)

A. Another of the same, engraved in *stipple* by Hall, 1805.

(155)

Mrs. Wood.

Frances, wife of Lieut.-Colonel Robert Wood, M.P., 1796.

Whole-length on a terrace from which a flight of steps lead to a garden; head slightly bent, looking to the front; high cap; left hand to hip; right hand with glove on and holding left hand glove; a dog by her side, looking up into her face.

Lithograph by R. J. Lane; size 10½ by 6½ in. (D.)

(156)

Miss Woolls.

Married a Mr. Bullock, of Christchurch, Hants.

Three-quarters, sitting, directed and facing to the right; tiara in hair; low cut dress; miniature suspended from neck; right hand holding an open letter; a dove in left hand on lap; another dove perched on back of seat.

Mezzotint by P. Dawe, 1773; size 15¼ by 11 in. (P.) The first state of this plate does not bear the name of the personage, but has the names of the artists in large letters; in the second state the inscription is entirely re-engraved, it now has the name of Miss Woolls, and the publication line is different.

(157)

(The Woronzow Children).

Son and daughter of Simon, Count Woronzow, a Russian nobleman; the lady married in 1808, George, eleventh Earl of Pembroke; she died 1856.

Whole-lengths, in an oval; the boy who wears a hat with large brim, loosely fitting dress with sash and large collar, stands by the side of an arm chair on which the little girl is seated; she is dressed in a frock with lace at neck and sleeves, sash round waist; the boy's left arm is about the girl's neck; coat of arms under, and inscribed *Мишенька Катенька*.

Stipple by C. Watson, 1786; size 11 by 8½ in. (D.)

Charles, Lord Yarborough; *see under* Pelham.

(158)

Frederick, Duke of York and Bishop of Osnabourg.

Second son of George III, born 1763; Commander-in-Chief of the British Army; died 1827.

Whole-length, standing, in a fancy costume with breast-plate, slashed trunk hose, etc.; turned towards the right, facing and looking to front; right hand resting on table; left hand holding a crosier; the table has a large ornamental cover, and upon it are his helmet and baton.

Stipple by G. Hadfield; size 12 by 8 in. (D.)

* * The original drawing was formerly in the possession of the Hon. William Ashley.

(159)

Portrait of a Lady.

Whole-length, standing on a garden terrace; directed slightly to the left, facing and looking to front; hair in short curls; band round head; low-cut light coloured dress with sash; right hand resting on top of balustrade of terrace, left arm by side.

Stipple; size $11\frac{1}{2}$ by 8 in. (D.) I am not sure that this is by Cosway as I have been able only to meet with an unfinished proof before any letters, but it is quite in his manner.

(160)

A Lady with a young Girl.

Whole-lengths, on a terrace; the lady, looking to front, short hair partly covering forehead, low-cut dress with ornamental border, left arm round neck of girl; girl's head slightly bent, looking to the right, holding her mother's right hand with both of her own.

Stipple, by G. Minasi; size $13\frac{3}{4}$ by $9\frac{1}{2}$ in. (D.) Plate bears no inscription.

(161)

A Lady, in the character of a Milk-maid.

Said to be a portrait of a mistress of George, Duke of Marlborough.

Whole-length, standing by the side of a cow; dairy-maid's costume; short curling hair; hat hanging at back of neck; left arm resting on the back of the cow; left foot on a milking-stool; landscape background with farm-house.

Stipple, by J. S. Agar; size 14 by 11 in. (D.) Plate bears no inscription.

(162)

A Lady, in the character of a Gipsy Woman.

Whole-length, in gipsy costume; handkerchief round head and hat at the back; to the left a rustic fountain, the falling water of which she catches in a pitcher held in both hands; right foot on step of fountain; a sleeping child slung across her back; a dog drinking from a pool at her feet.

Stipple, by J. S. Agar; size $14\frac{1}{4}$ by $10\frac{3}{4}$ in. (D.) This plate bears no inscription.

(163)

Portrait of a Military Officer.

Personage unknown.

Half-length, in an oval; body turned to the left; facing and looking to the right; powdered hair; military coat; epaulet on shoulder.

Stipple, by R. Cooper; size $9\frac{3}{4}$ by $6\frac{1}{4}$ in. (M.) Plate bears no inscription.

[? the portrait of Col. St. Ledger ref. Plate facing p. 363
in the European Magazine for June, 1795

FANCY SUBJECTS.

(164)

Abelard and Eloisa.

Whole-lengths, seated opposite one-another at a table ; Eloisa rests her left arm on the table, hand supporting chin ; right hand holding a book ; Abelard leans both elbows on the table, and is engaged in addressing his companion ; columns and balconies in the background.

Mezzotint, by W. Humphrey, 1774 ; size 9 by 7 in. (P.)

* * Mr. J. Chaloner Smith says in his catalogue "probably portraits of Mr. and Mrs. Cosway, but an impression has been met with, having in old MS. the name Mr. and Mrs. Burke." It is not at all likely that the first supposition is correct, at least as to the lady being Mrs. Cosway, as the date of the print is seven years before Mr. and Mrs. Cosway were married, and about four before she left Italy to come to London.

Abelard and Eloisa (in a garden) ; *see* Mr. and Mrs. Cosway.

(165)

Academical Study of a Female.

Whole-length, reclining on a couch ; quite nude ; her back towards the spectator ; published in a series of drawing-copies.

Chalk-manner, by J. Minasi ; size 26 by 18 in. (D.)

(166)

Agrippina.

Seated in a dejected attitude, her head bowed upon an urn, which she supports upon her knees ; a large tomb, &c. in the background.

Etching, by C. Townley, 1782 ; size 8 by 6 in., oval. (P.)

L'Allegro ; *see* Mrs. Cosway.

(167)

Andromache and Ascanius, and Polindo and Albarosa (a pair).

Andromache and Ascanius—She is seated at the base of a large column, and is clasping in a caressing manner the child, who is standing between her knees.

Polindo and Albarosa—Seated at the foot of a tree, embracing each other; the female is nearly nude; he is in armour, and has the forefinger of his left hand raised as though laughingly chiding his fair companion.

Stipple, by J. Condé, 1789; size $8\frac{3}{4}$ by $7\frac{1}{2}$ in. (D.)

Boy with a large dog; *see* Master Thornhill.

(168)

Child with a dog.

A young child with its arms round the neck of a dog, and about to mount the animal's back; the dog is resting on its haunches, and its head is turned towards the face of the child.

Etching, by Mrs. Cosway, size 6 by $4\frac{1}{4}$ in. (D.)

(169)

Childish Impatience.

Two little children seated in a landscape, the elder of the two restraining the younger who with outstretched arms is seeking to capture some birds that are escaping from a cage; oval, with inscription and verses in French and English.

Stipple, by Gauguin, 1786; size $8\frac{1}{2}$ by 8 in. (D.)

(170)

Christ's Passion.

Our Saviour in agony in the Garden. His head and shoulders supported by an angel, another angel kneeling and stooping down to kiss His hand. One of the plates in Macklin's edition of the Bible.

Line, by W. Sharp, 1791; size 19 by $15\frac{1}{2}$ in. (P.)

(171)

Comic and Tragic Muse.

Whole lengths of two females dancing, their hands joined; the head of the one to the left is much bent over her right shoulder.

Stipple, by A. Cardon, 1798; size $9\frac{3}{4}$ by 7 in. (D.)

(172)

(Cupid).

Cupid seated on a globe; directed and looking to the front; he is represented as having just discharged an arrow at the spectator.

Stipple, by Sedgwick, 1790; size $8\frac{1}{2}$ by $6\frac{1}{2}$ in. (D.)

(173)

Cupid Unveiling Venus.

Venus, nearly nude, reclining on her left side, directed towards the front, head turned and looking upwards at Cupid who stands at her back and is engaged in removing a veil from her face; landscape background. Designed by R. Cosway and drawn by F. Wheatley.

Stipple, by A. Cardon, 1800; size $17\frac{1}{2}$ by 15 in. (D.)

Damon and Phillis; *see* Mr. and Mrs. Cosway.

(174)

Divine Instruction and Worldly Instruction
(a pair).

Divine Instruction—A female seated on the top of a rock, gazing intently at a large volume of mathematical figures; an angel, partly seen behind her, is pointing to the book.

Worldly instruction—A female seated and holding on her knees a large book to which she is trying to attract the attention of a child, who stands by her side, but who gazes in another direction.

Etchings, by P. Condé, 1801; size 13 by 10 in. (D.)

(175)

Docet Amor.

Two lovers seated and embracing each other; he is engaged in drawing the outline of her shadow, which is cast upon the wall by the light from a flaming torch borne by Cupid who stands at their side.

Stipple, by J. Condé, 1791; size 11 by $8\frac{1}{2}$ in. (D.)

(176)

Donald and Jessie.

Shepherd and Shepherdess seated side by side in a landscape; Scotch costumes; he is playing on a pipe, his companion is engaged with a distaff, but both are gazing intently into each other's eyes

Stipple, by F. Bartolozzi, 1790; size $11\frac{1}{2}$ by 9 in. (D.)

Emma ; *see under* Henry and Emma.

(177)

Europa.

Riding on the back of the bull ; partly nude, looking back and with arm outstretched towards the shore she has just left ; a Cupid riding on the back of a dolphin, and another Cupid swimming by her side.
Mezzotint, by J. R. Smith, 1776 ; size 15 by 11 in. (P.)

The Fair Moralist and her Pupil ; *see* Mrs.
Hardinge.

(178)

Fidelity.

A young child, nude, in the midst of a forest, his arms round the neck of a dog that stands on its hind legs and licks the child's face as if overjoyed at having found him.
Stipple, by J. K. Sherwin, 1799 ; size 7½ by 5½ in.

(179)

Flora and Ceres.

Whole-lengths ; flowing draperies ; Flora is holding up part of her dress with both hands, and in it is carrying a number of flowers ; Ceres who walks by her side, has a bunch of corn in her left hand, and with her right is taking some of the flowers from her companion ; engraved ornamental border.
Stipple, by A. Cardon, 1797 ; size 9¾ by 7 in. (D.)

A Fortune-teller ; *see* Mrs. Anderson.

Friendship ; *see under* Love and Friendship.

Girl with a Dog ; *see* Miss Eyre.

A Grecian Lady ; *see* Mrs. Baldwin.

(180)

The Guardian Angel.

An angel kneeling on right knee, and supporting on left a sleeping infant on a cushion.
Stipple, by J. Ogborne, 1784; size $11\frac{1}{4}$ by 9 in. (D.)

(181)

(Harmonia).

A winged female seated on a cloud, and playing on a lyre; eyes upturned; the sun at her back, its rays forming a glory round her head.
Stipple, by A. Cardon, 1798; size 13 by 11 in. (D.) Companion print to Hebe, by the same engraver.

(182)

(Hebe).

Resting on a cloud; she is engaged in pouring wine from a vase into a cup, from which a large eagle, with out-stretched wings, is drinking.
Stipple, by A. Cardon, 1798; size 13 by 11 in. (D.) Companion to the above; sometimes said to be a portrait of Lady Jersey, and sometimes Lady Hamilton.

(183)

Hebe.

Three-quarter length in an oval; naked bosom; left hand holding a cup from which an eagle is drinking; right hand holding an arrow.
Stipple, by E. J. Dumée; size $7\frac{1}{4}$ by 6 in. (D.)

(184)

Henry and Emma (a pair).

Henry—A Shepherd leaning against the trunk of a tree; hat with garland and feather; crook in right hand, pipe in left; two dogs at his feet.

Emma—A Shepherdess leaning upon a rock; an open book before her, but she is looking away towards a lamb at her feet; water issues from the rock and falls into a trough from which several sheep are drinking.

Chalk manner, most probably by J. R. Smith; size $9\frac{1}{2}$ by $5\frac{1}{2}$ in.; the early impressions are usually printed in two tints on india paper and mounted within an engraved border, published by J. R. Smith, 1785.

* * Sometimes said to be portraits of Mr. and Mrs. Cosway.

(185)

Hope nursing Love in the forest of Arcadia.

Almost identical with the celebrated picture by Sir J. Reynolds, the arrangement and drawing of the figures are very nearly the same, the principal difference being that Hope has her left hand on the back of Love instead of upon his head as in Sir Joshua's picture ; oval shape.

Stipple, by R. Read ; size 9 by 7 in.

(186)

The Hours crowning virtuous Love.

Said to be portraits of the children of Colonel Braddyl.

Nearly whole-lengths, in a small circle ; three young children, almost nude ; the one in the centre, with bow and quiver, in the character of Love ; the child to the left crowning Love with a wreath of roses.

Stipple, by T. Ryder, 1793 ; size $7\frac{3}{4}$ by 6 in. (M.)

(187)

Infancy.

A little girl seated with her back resting against the trunk of a tree ; a boy reclining on the ground, his head in the lap of the girl, who is about to tickle his ear with a blade of grass ; oblong oval shape.

Stipple, by C. White, 1787 ; size $10\frac{3}{4}$ by 10 in. (P.)

Infancy (small oval); *see* Lady Caroline Ponsonby.

(188)

Joseph and his Mistress.

The wife of Potiphar, nearly nude, is reclining on the foot of a bed, and seeks to detain Joseph who strives to detach his garments from her grasp.

Stipple, by W. Nutter, 1785 ; size 14 by $9\frac{3}{4}$ in. (D.)

(189)

Leda and the Swan.

The subject is treated with too much freedom to admit of description.

Stipple, Picot excudit ; size about 7 by 6 in. (P.)

(190)

Leda.

Quite nude; kneeling between two swans at the edge of a sheet of water; her arms across the backs of the swans as though she is about to swim by their support. A companion print, designed and engraved by J. Condé, although entitled *Venus*, is apparently a continuation of the above incident, as it has nearly the same background, and represents a female gamboling in the water supported by the two swans.

Stipple, by J. Condé, 1792; size $10\frac{1}{2}$ by $8\frac{1}{2}$ in. (D.)

A. Another of the same, an etching by Mrs. Cosway; size $8\frac{3}{4}$ by $7\frac{1}{4}$ in.

Lesbia; see Mrs. Cosway.

(191)

Love.

Half-length, in a small circle; resting on the end of his bow; his helmet and quiver in front; most probably a portrait (sometimes said to be Cosway's child).

Stipple by T. Ryder, 1786; size 8 by 6 in. (M.) Plate in existence.

Copied in mezzotint, and on a larger scale, by J. G. Huck, 1787; size $11\frac{1}{2}$ by $8\frac{3}{4}$ in. Published at Dusseldorf.

(192)

Love and Friendship (a pair).

Love—Cupid nearly nude, seated in a landscape, engaged in watching a butterfly that he holds in his right hand; his bow and arrows on the ground by his side.

Friendship—A little girl nearly nude, is seated on a large dog that lies on the ground, with its head turned to lick her face.

Stipple, by R. Pollard; size 10 by $8\frac{1}{2}$ in. (P.) These were first engraved as circles, but were afterwards enlarged to an oblong oval shape, in this state the plates exist and have been much reprinted.

(193)

Love and Innocence.

Cupid and a little girl standing in a landscape; arms around each other's necks, both nearly nude; the girl holds in her left arm a dove, and is bending her head towards it; a lamb, with a garland of flowers round its neck, at their feet; circular shape.

Stipple, by F. Bartolozzi, 1783; size 11 by $8\frac{1}{2}$ in. (P.) The early impressions have the words "Portraits of a Nobleman's Children," engraved under the title.

Love and Peace; *see under* Harriet, Viscountess Duncannon.

(194)

Memorial to Robert Udney, Esq.

Female, in classical dress, with helmet, instructing two little nude children in the principles of design. She is seated at the base of a pyramid, on which are medallions of Raffaele, Titian, Rubens and other celebrated painters; a flying Cupid is raising a curtain from the face of the medallions. At the base of the pyramid is inscribed "Robt. Udney, Esq., Teddington."

Etching, by P. Condé; size $12\frac{3}{4}$ by 11 in. (D.)

Il Milanese; *see under* Signor Magnini.

The Milkmaid; *see* Mrs. Cosway.

(195)

Minerva directing the arrows of Cupid.

Minerva, kneeling on her right knee, is engaged in directing an arrow that Cupid is about to launch from his bow; Cupid, who stands in front, is quite naked.

Stipple, by J. Condé, 1795; size 10 by 8 in. (D.)

A. Another of the same, reversed, *an etching*, by Mrs. Cosway; size $9\frac{1}{2}$ by $7\frac{1}{4}$ in.

(196)

Monimia visiting the Tomb of Lucilius.

A female in dejected attitude, and with clasped hands, standing in a garden by the side of a large urn with ornamental pedestal; a temple partly seen in the background; circular shape.

Stipple, by J. R. Smith, 1784; size 16 by 14 in. (D.)

(197)

"Music has Charms."

Cupid reclining at the foot of a large tree in the midst of a forest; he is playing on the pipes, and a lion is crouched at his feet listening to the music.

Stipple, by P. Bettelini, 1785; size $6\frac{3}{4}$ by $5\frac{3}{4}$ in. (D.)

A. Another of the same, reversed, *an etching*, by Mrs. Cosway; size 8 by $7\frac{1}{4}$ in.

(198)

Nude figure of a Child.

A young child, quite nude and seen from behind ; the head turned and the face almost in profile to the left ; left hand raised and pointing ; a book illustration, "Plate 110, page 247."

Stipple, no engraver's name ; size 7 by 4 $\frac{3}{4}$ in.

Il Penseroso; *see* Mrs. Cosway.

Polindo and Albarosa ; *see under* Andromache and Ascanius.

(199)

Queen Margaret of Anjou with the Prince, her son, stript of her regalia by robbers in a wood.

The Queen, in an attitude of despair, in the midst of a forest, is being stripped of her jewels by four robbers ; the infant Prince endeavours to protect his mother.

Stipple, by J. Condé, 1795 ; size 11 $\frac{1}{2}$ by 9 in. (D.)

* * * There is a companion print to this, drawn and engraved by J. Condé, representing the first interview between Edward IV and Lady Elizabeth Grey.

(200)

Rinaldo and Armida.

Armida is seated under a canopy ; she is naked nearly to the waist, and is looking into a mirror that she holds in her left hand ; her companion reclines on the ground at her feet, resting his arm upon her knee, and is gazing intently upon her face ; Cupids, with flaming torches, fruit, &c. in attendance. Underneath is inscribed "She in the Glass her Form reflected spies, And he consults the Mirror of her Eyes."

Mezzotint, by P. Dawe, 1780 ; size 19 by 16 in. (P.)

The Royal Infant ; *see* Princess Charlotte.

(201)

Sacrifice to Love.

A Nymph alighting from a chariot, in which Cupid is seated ; her arms outstretched left hand bearing a flaming torch ; an altar, two doves, &c. ; oval shape.
Stipple, by Menagest, 1780 ; size 10 by 7 $\frac{3}{4}$ in. ; plate afterwards reduced to 9 by 6 $\frac{1}{4}$ in. (P.)

(202)

Salvator Mundi.

A large head of Christ, intended to be used as a drawing copy.
Chalk manner, by G. Minasi, 1806 ; size 20 by 15 in. (D.)

(203)

Sappho.

Represented as in the act of leaping from the rock into the sea.
Stipple, by G. T. Stubbs, 1777 ; size 11 by 8 $\frac{1}{2}$ in. (D.)

(204)

Sigismonda.

Half-length, in profile, directed to the right ; forehead leaning on left arm ; tear falling ; bosom partly nude ; right hand holding the vase.
Mezzotint, by T. Blackmore ; size 15 by 11 in. (P.) Sometimes said to be a portrait of Mrs. Siddons, but without any reason.

(205)

Sportive Innocence.

Two children, one seated, the other kneeling at the base of a large column ; holding an umbrella above their heads ; a small long-haired dog at their feet ; landscape background.
Stipple, by E. Scriven, 1802 ; size 18 by 15 $\frac{3}{4}$ in. (P.) Companion print to The Young Shepherd.

(206)

Ticket for the New Musical Fund, 1786.

An Angel seated on a cloud, playing upon a lyre, which she supports upon her left shoulder ; outstretched wings ; flowing drapery.
Line, by J. Mitan ; size 10 $\frac{3}{4}$ by 7 in. (D.)

(207)

Ticket "for Signor Marchesi's Benefit."

Cupid seated on the back of a reclining tiger and playing on the lyre; a lion crouched by his side; foliated border.

Stipple, by Schiavonetti; size $6\frac{1}{4}$ by 5 in. (D.)

(208)

Ticket "for Signor Marchesi's Night."

Cupid seated on a cloud, nearly nude, and playing on a harp; inscribed "Theatre Royal, Haymarket, April 29th, 1790."

Stipple, by J. Condé; size 5 by 5 in. (D.)

(209)

Venus.

Riding over the waves in an ornamental chariot drawn by two doves; partly nude, her drapery and a large scarf that she holds by both hands, being blown about by the wind.

Mezzotint, by J. R. Smith, 1774; size 9 by 7 in. (P.) An impression of this print in the British Museum is described as a portrait of Miss Cummings.

(210)

Venus and Adonis.

Seated on a large rock in a mountainous landscape; embracing and gazing into each other's eyes; a stream and waterfall at their feet, with two doves drinking; oval shape.

Stipple, by F. Bartolozzi, 1778; Size 10 by $7\frac{1}{2}$ in. (P.) Date afterwards altered to 1791.

(211)

Venus dissuades Adonis from Hunting.

Venus reclining across centre of picture; head to the left; her back towards the spectator; she is partly resting on the knees of Adonis who is seated on the ground; Cupid is standing by the side of Adonis and has his arm round the neck of Venus; landscape background; a dog, doves, etc.

Stipple and line by W. Blake, 1787; size $10\frac{1}{4}$ by 9 in. (P.) Underneath is the following quotation from Ovid.

"Then sweetly smiling with a raptur'd mind,
On his lov'd bosom, she her head reclin'd
And thus began—"

This print was republished 1823; the plate being reduced in size.

Wisdom directing Beauty and Virtue to sacrifice
at the altar of Diana; *see* Countess of Carrick
and her daughters.

Worldly Instruction; *see under* Divine Instruction.

(212)

Young Lubin.

A little boy, nearly naked, with a distressed expression on his face, is fording a stream
and carrying a dog on his back.

Stipple, by G. H(adfield?) 1787; size 5 by 4 in. (D.)

(213)

The Young Shepherd, or the Infant St. John.

A young child reclining on the ground by the margin of a stream; head raised and
eyes turned upwards; loose cloak showing bare shoulders and legs; arms folded
and supporting a crook; two lambs, one grazing, the other lying down.

Stipple, by H. R. Cook, 1802; size 18 by 15 $\frac{3}{4}$ in. (P.) Companion print to Sportive
Innocence.

Youth; *see* Prince Lubomirski.



A series of Subjects relating to the Training of Youth.

CHALK MANNER, MOST PROBABLY BY J. R. SMITH ; size $9\frac{1}{2}$ by $5\frac{1}{2}$ in.

The early impressions are usually printed in two tints on india paper and mounted within an engraved border; in this state they were published by J. R. Smith, 1785; the later impressions published by Ackerman, 1802.

(214)

AFFECTION. Lady seated on a chair, directed to the right, holding a young child upon her lap; the child's right arm round her neck, its left hand playing with her hair; gazing at one another in a loving manner.

(215)

DEVOTION. Female kneeling in prayer by the side of a bed; a harp lying on the floor by her side.

(216)

EDUCATION. An old man seated in a chair by the side of a table, on which is a large open book, supported by a pile of others; from this he is instructing a young boy, who stands between his knees.

(217)

IMPROVEMENT. Female seated in an ornamental chair; legs crossed; chin resting on right hand, left hand holding a manuscript, from which she is reading; a cat at her feet.

(218)

INSTRUCTION. A Lady seated in a large chair, her left arm round the neck of a young girl, who stands by her side; the girl holds an open book in her left hand.

(219)

STUDY. A Female seated sideways on a chair, with her left arm resting on the top of the back; reading from a large book; right hand caressing a dog at her feet.

(220)

A series of Mythological Subjects,

Comprising Cupid and Psyche, Venus and Neptune, Proserpine, a winged female with a Lion, two Men in a dungeon, Cupid riding on the shoulders of a Nymph, and a Female with a young girl and a lamb.

Etchings, by Mrs. Cosway; the sizes vary from $9\frac{1}{4}$ by $7\frac{1}{4}$ in. to $11\frac{1}{4}$ by $8\frac{3}{4}$ in.

(221)

Disegni

Scelti dai portafogli del celebre Riccardo Cosway, posseduti dalla di lui vedova la Signora Maria Cosway, e intagliati da Paolo Lasinio Figlio.

A series of 15 engravings of Fancy Subjects, Portraits, &c. forming Parts I and II of an intended extensive publication, but of which the first two parts are all that ever appeared. It is dated Florence, 1826.

* * Part II, which contains 10 plates, is of a much smaller size, and the plates are much more slightly engraved than those in part I.

(222)

Cosway's Drawing Book.

A series of facsimiles of Drawings of Fancy Subjects, Heads, &c., intended to be used as drawing copies; published in 4 parts, containing 6 prints in each. They were issued by Ackermann, and were entitled "Imitations in Chalk, etched by Mrs. Cosway, from original drawings by R. Cosway, Esq., R.A."

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William, Duke of Clarence (?)

SKELTON, 1853

Admiral Lord Nelson

M. SLOANE

George, Prince of Wales and his Wife

J. R. SMITH

Countess of Carrick and daughters

James Hutton

Mrs. Sidney

Europa

Henry, and Emma, a pair

Monimia visiting the tomb of Lucilius

Venus

Series of subjects relating to the training
of Youth

COUNTESS SPENCER

Lavinia, Countess Spencer

E. STODART

Ladies of the Loftus Family ("The Fair
Stepmother")

G. T. STUBBS

Georgiana, Duchess of Devonshire

Signor Magnini ("Il Milanese")

G. T. STUBBS—*continued.*

Master Thornhill

Sappho

SUNTACH

Mrs. Hardinge ("The fair Moralist")

G. TESTOLINI

Izabella Czartoryska

R. THEW

Mr. and Mrs. Cosway ("Abelard and
Eloisa")

C. TOWNLEY

Viscountess Duncannon ("Love and
Peace")

Elizabeth, Dowager Lady Lyttleton

Thomas, Lord Lyttleton

General Paoli

Colonel Tarleton

Agrippina

T. TROTTER

Lady Helen Boyle

C. TURNER

William, Viscount Courtenay

A. VAN ASSEN

Mrs. Mary Robinson ("Laura Maria")

WALTNER

Mrs. Daniel

C. WATSON

Charles Anderson Pelham and his
family

Woronzow Children

C. W. WHITE

Lady Catherine Powlet

Infancy





APPENDIX.

A LIST OF THE MINIATURES, OIL PAINTINGS AND
DRAWINGS BY RICHARD COSWAY THAT HAVE
BEEN PUBLICLY EXHIBITED.

EXHIBITED BY HIMSELF.

THE SOCIETY OF ARTISTS.

<p>1760. Portrait of Mr. Shipley</p> <p>1767. A General, half-length Young Gentleman as Cupid A Family in conversation</p> <p>1768. Lady as Sigismunda, three-quarters</p>	<p>A Child asleep, in character of Cupid Miniature of a Lady with her brother Miniature of late Tripolene Ambassador Miniature of a Gentleman Drawing of Venus and Adonis</p> <p>1769. Portrait in miniature of a Lady as Pallas</p>
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THE FREE SOCIETY.

<p>1761. A three-quarter Portrait of a Gentleman Three Portraits in water-colours (miniatures) A Gentleman's Portrait, in a ring</p> <p>1762. Gentleman A Young Gentleman Gentleman A Magdalene (miniature) A Lady (miniature) Gentleman (enamel)</p>	<p>1763. A Young Gentleman dancing a hornpipe, in the habit of a sailor A Magdalene Two Portraits (miniatures)</p> <p>1764. Gentleman in his study, with a servant Miniature of a Lady</p> <p>1766. A Lady, three-quarters A Young Gentleman</p>
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THE ROYAL ACADEMY.

1770.	Whole-length Portrait of an Officer	1781.	Duchess of Cumberland
	Portrait, in character of Minerva		Portrait of a Lady
	Gentleman, his Wife and Sister, as Fortitude introducing Hope to Distress	1782.	
1771.			Nobleman's Child
	Lady and Daughters as Virtue, Beauty, &c. (Countess of Carrick and Daughters?)		Nobleman's Children
	An Armenian	1783.	
	Venus and Cupid		Wisdom, Prudence and Valour arming St. George
	Miniature of a Gentleman	1784.	
1772.			Lady protected by Comic Muse (Mrs. Cowley?)
	Rinaldo and Armida		Angel delivering Peter from prison
	Miniature, in character of Cupid	1785.	
1773.			Whole-length, Pastor Bonus, portrait of a Nobleman's Child
	Lady and Son, as Venus Victrix and Cupid Child as St. John (Master Townsend?)		Whole-length of a Young Gentleman
1774.			Three-quarter Portrait of a Gentleman
	Small whole-length of a Lady	1786.	
1775.			Lady and her Daughter
	Europa	1787.	
	Miniature of a Lady		Lady and her Child
1776.		1798.	
	Madonna and Child (portraits)		General Paoli
	Miniature of a Young Lady as Cupid		David and Bathsheba
1777.		1799.	
	Noblemen's Children at play		Venus and Adonis
	Miniature of a Lady		Portrait of a Lady
1778.		1800.	
	Cupid, portrait of a young nobleman (Lord Barrymore?)		Master H. Sturt
	Miniature, Peace and Love (Viscountess Duncannon?)		The two Sons of the Marquis of Blandford
1779.			Lady B. Ashley
	A Kit-Cat Portrait of a Lady	1803.	
	Small whole-length, Lady playing a harp		The Flight into Egypt
1780.		1806.	
	Love and Innocence		Lady Caroline Spencer
	Tinted drawing, Lady as Comic Muse (Mrs. Abington?)		



MINIATURES, &c. AT RECENT LOAN EXHIBITIONS.

With the Names of the Persons to whom they belonged.

* * * The following lists contain only those portraits of which the names of the sitters were given in the various catalogues, "Miniature of a Lady" or "Miniature of a Gentleman," being of no use for the purposes of reference.

THE SPECIAL EXHIBITION OF PORTRAIT MINIATURES AT THE SOUTH KENSINGTON MUSEUM, JUNE, 1865.

Assheton (William), 1788	<i>Mrs. Littledale</i>
Assheton (Lettice), wife of the above	<i>Ditto</i>
Baumer (Mrs.), about 1782	<i>Mrs. Barwise</i>
Blake (Honorina Louisa, afterwards Countess Cadogan), pencil, the head tinted	<i>The Ladies Cadogan</i>
Breynton (Eliza Cotton, afterwards Mrs.), 1792	<i>R. H. Hurst, Esq.</i>
Bridgewater (Countess), formerly Miss Hayes	<i>Lord Egerton of Tatton</i>
Cadogan (Mary, Countess), after a picture by Sir J. Reynolds	<i>Earl Cadogan</i>
Cadogan (Capt. the Hon. George), 1810, "ascribed to Cosway"	<i>The Ladies Cadogan</i>
Campbell (Mrs.), of Kailzie	<i>Sir G. Graham Montgomery, Bart.</i>
Cocks (Mrs. Thomas Somers)	<i>Misses Somers Cocks</i>
Cosway (Mrs.) when Maria Hadfield	<i>C. B. Carruthers, Esq.</i>
Coutts (Sophia), wife of Sir Francis Burdett (on paper)	<i>Colonel North, M.P.</i>
The same, and Frances Coutts, afterwards Marchioness of Bute	<i>Ditto</i>
Coutts (Susan) afterwards Countess of Guilford (on paper)	<i>Ditto</i>
Derby (Eliz. Farren, Countess of)	<i>C. B. Carruthers, Esq.</i>
Devon (William, tenth Earl of), "ascribed to Cosway"	<i>W. C. Morland, Esq.</i>
Duncannon (Henrietta, Lady) afterwards Lady Bessborough	<i>Hon. A. G. Ponsonby</i>
Duncannon (Lady Charlotte) (sketch on paper)	<i>W. B. Stopford, Esq.</i>

Egerton (Mrs.) (on paper)	<i>Lord Egerton of Tatton</i>
Egerton (William), Esq., of Tatton, 1800; "ascribed to Cosway"	<i>Ditto</i>
Fitzherbert (Mrs.) 1788	<i>Dudley Coutts Marjoribanks, Esq.</i>
The same	<i>Capt. L. Seymour Dawson Damer</i>
Fitz-Patrick (Lady Anne, and Lady Gertrude)	<i>C. B. Carruthers, Esq.</i>
George, Prince of Wales	<i>Mrs. Vesey Dawson</i>
The same	<i>Sir T. W. Holburne, Bt.</i>
The same (whole-length, in pencil)	<i>Hon. William Ashley</i>
The same	<i>Capt. L. Seymour Dawson Damer</i>
The same	<i>Lord Fitz-Hardinge</i>
The same (when Prince Regent)	<i>Hon. G. Ponsonby</i>
Graham (Mrs.), of Kinross	<i>Sir G. Graham Montgomery, Bt.</i>
Greville (Mrs.)	<i>Rev. H. R. Wadmore</i>
Griffiths (Mrs. Lavinia)	<i>Rev. Thomas Bacon</i>
Guilford (George, third Earl of)	<i>Colonel North, M.P.</i>
Guilford (Maria, Countess of)	<i>Ditto</i>
Gunning (Miss), afterwards Mrs. Ross, 1795	<i>Lady Mary Ross</i>
Hamilton (Lady)	<i>J. Hughes Anderdon, Esq.</i>
Heathcote (Sir Gilbert), M.P.	<i>Lord Aveland</i>
Heathcote (Elizabeth, Lady)	<i>Ditto</i>
Lake (Joyce, Lady)	<i>Mr. Lea</i>
Lauderdale (Eleanor, Countess of)	<i>Lady Mary Stanley</i>
Lawson (Sir Wilfred), Bt.	<i>Philip Henry Howard, Esq.</i>
Leigh (James Henry), Esq., of Adlestrop, Gloucestershire	<i>Lord Leigh</i>
Lucan (Countess of)	<i>Earl of Abingdon</i>
Manners (Lord Robert)	<i>The Duke of Rutland</i>
Montgomery (Sir James)	<i>Sir G. Graham Montgomery, Bt.</i>
Morland (Lady Carteret, and Lady Caroline)	<i>W. C. Morland, Esq.</i>
Morland (Lady Caroline)	<i>Ditto</i>
Mountnorris (The Countess), 1795	<i>Ditto</i>
Nevill (Hon. Catherine)	<i>Lady Dorothy Nevill</i>
Nevill (Hon. G. H.), 1783	<i>Ditto</i>
Orford (Sophia, Countess of)	<i>Dudley Coutts Marjoribanks, Esq.</i>
Ouvry (Paul Henry)	<i>Mrs. Ford</i>
Oxford (Jane, Countess of), 1809	<i>Lady Francis Harcourt</i>
Richmond (Duchess of)	<i>The Duke of Richmond</i>
The same, 1789	<i>Ditto</i>
Robinson (Mrs. Mary)	<i>S. Addington, Esq.</i>
The same, "ascribed to Cosway"	<i>Sir T. W. Holburne, Bt.</i>
The same, as Perdita, 1781	<i>Dudley Coutts Marjoribanks, Esq.</i>
Ross (Mrs.) 1796	<i>Lady Mary Ross</i>
Rutland (Mary, Duchess of)	<i>The Duke of Rutland</i>
Sage (Fanny)	<i>Rev. Hill Wickham</i>
St. Germain's (Lady)	<i>Countess of Caledon</i>

Shaftesbury (Cropley, sixth Earl of)	<i>Earl of Shaftesbury</i>
Shaftesbury (Anne, Countess of)	<i>Ditto</i>
Siddons (Mrs. Sarah)	<i>Rev. Hill Wickham</i>
Spencer (Lavinia, Countess)	<i>Dowager Countess Spencer</i>
Sturt (Lady Mary)	<i>Earl of Shaftesbury</i>
Sykes (Lady), on paper	<i>Lord Egerton of Tatton</i>
Twistleton (Mrs.), "said to be of"	<i>Rev. James Beck</i>
Waldegrave (Maria, Countess of), afterwards Duchess of Gloucester	<i>R. S. Holford, Esq.</i>
The same	<i>Capt. L. Seymour Dawson Damer</i>
Wellesley (Richard, Marquis of)	<i>Rev. James Beck</i>
Westmoreland (Sarah, Countess of)	<i>Rev. W. A. W. Keppel</i>
York (Frederick, Duke of), full length (drawing in pencil)	<i>Hon. William Ashley</i>

THE ROYAL ACADEMY (OLD MASTERS), 1879.

Amelia (H.R.H. Princess)	<i>The Earl of Wharnccliffe</i>
Buccleuch (Lords Charles and Henry, sons of Henry, Duke of)	<i>The Earl of Home</i>
Buccleuch (Caroline and Harriet, daughters of Henry, Duke of)	<i>Ditto</i>
Calvert (Mrs. Anstey), sister of Major Peirson	<i>Major Newbury</i>
Colman (George), the younger	<i>Jeffery Whitehead, Esq.</i>
Cunninghame (Lady Harriet)	<i>The Earl of Home</i>
Devonshire (Georgiana, Duchess of)	<i>E. Joseph, Esq.</i>
The same	<i>The Earl of Wharnccliffe</i>
Elgin (Earl of)	<i>Lady Lucy Grant</i>
Farren (Miss), afterwards Countess of Derby	<i>E. Joseph, Esq.</i>
Foster (Lady Betty), afterwards Duchess of Devonshire	<i>Ditto</i>
The same	<i>The Earl of Wharnccliffe</i>
Francillon (Mrs.)	<i>Major Newbury</i>
Grey (Hon. George de)	<i>Jeffery Whitehead, Esq.</i>
Gunning (Miss)	<i>Ditto</i>
Hamilton (Lady)	<i>J. H. Anderdon, Esq.</i>
Holland (Lady)	<i>Jeffery Whitehead, Esq.</i>
Mackenzie (Hon. Mrs. J. Stuart Wortley)	<i>The Earl of Wharnccliffe</i>
Marwood (Mrs. Metcalfe), sister of Major Peirson	<i>Major Newbury</i>
Peirson (Major)	<i>Ditto</i>
Robinson (Mrs. Mary), "Perdita"	<i>E. Joseph, Esq.</i>
The same	<i>The Earl of Wharnccliffe</i>
Seymour (Captain H.)	<i>Jeffery Whitehead, Esq.</i>
Tinling (Mrs.), sister of Major Peirson	<i>Major Newbury</i>
Webber (Mrs.), sister of Major Peirson	<i>Ditto</i>
Westmoreland (John, tenth Earl of)	<i>Hon. S. Ponsonby Fane</i>
Westmoreland (Jane, wife of above)	<i>Ditto</i>
Westmoreland (John, tenth Earl of)	<i>Jeffery Whitehead, Esq.</i>

EXHIBITION OF PORTRAIT MINIATURES AT THE BURLINGTON
FINE ARTS CLUB, 1889.

Albemarle (Elizabeth, Countess of)	<i>Mrs. Singleton</i>
Amelia (H.R.H. Princess)	<i>Jeffery Whitehead, Esq.</i>
Augusta (H.R.H. Princess)	<i>E. H. Lawrence, Esq.</i>
Bentinck (The Hon. Miss)	<i>Jeffery Whitehead, Esq.</i>
Berwick (Thomas Noel, second Lord)	<i>H. H. Gibbs, Esq.</i>
Byron (The Hon. Ada Augusta)	<i>Jeffery Whitehead, Esq.</i>
Caroline (Queen), wife of George IV	<i>E. Joseph, Esq.</i>
Cavendish (William), father of present Duke of Devonshire	<i>Hon. Mrs. Frederick Ponsonby</i>
The same, with his brother, George Cavendish	<i>Ditto</i>
Charlotte (Queen) (sketch on paper)	<i>Miss H. B. Buckley</i>
Charlotte (H.R.H. Princess), 1807	<i>E. Joseph, Esq.</i>
Clinton (General Sir H.), "called"	<i>Jeffery Whitehead, Esq.</i>
Cork (Edmund, eighth Earl of)	<i>Lady Sarah Spencer</i>
Cosway (Richard)	<i>J. Lumsden Propert, Esq.</i>
Cosway (Mrs.)	<i>Mrs. Singleton</i>
* * A replica of this miniature, in the possession of the Earl of Wharnccliffe, was ascribed to A. Plimer.	
Cosway (Mrs.)	<i>E. Joseph, Esq.</i>
The same	<i>Anonymous, per E. Joseph, Esq.</i>
Daniel (Mrs.)	<i>Mrs. Singleton</i>
Derby (Eliza Farren, Countess of)	<i>Earl of Wharnccliffe</i>
Devonshire (Georgiana, Duchess of)	<i>Her Majesty the Queen</i>
The same	<i>The Duke of Devonshire</i>
The same	<i>Ditto</i>
The same	<i>Earl of Wharnccliffe</i>
Eglinton (Eleanor, Countess of)	<i>J. Lumsden Propert, Esq.</i>
Fitzherbert (Mrs.)	<i>Ditto</i>
The same, "named"	<i>J. G. Crace, Esq.</i>
Garrick (Mrs.), wife of Garrick's nephew	<i>Jeffery Whitehead, Esq.</i>
George IV, when an infant	<i>J. Lumsden Propert, Esq.</i>
George IV, when Prince of Wales	<i>Jeffery Whitehead, Esq.</i>
The same, in a fancy dress	<i>Mrs. Singleton</i>
The same	<i>J. Lumsden Propert, Esq.</i>
The same (on a snuff box)	<i>S. E. Kennedy, Esq.</i>
Gibbs (Harriet)	<i>H. H. Gibbs, Esq.</i>
Gordon (Charlotte, Duchess of)	<i>J. Lumsden Propert, Esq.</i>
Guthrie (Miss)	<i>Ditto</i>
Hewitt (W. N. W.)	<i>Sir Prescott Hewitt, Bart.</i>
Kemble (John), as Hamlet	<i>J. Lumsden Propert, Esq.</i>
Kenneth (Frances), wife of Sir Vicary Gibbs	<i>H. H. Gibbs, Esq.</i>

Lamb (Lady Caroline), Lady Melbourne	<i>J. Lumsden Propert, Esq.</i>
Linley (Mary)	<i>Ditto</i>
Liverpool (Charles, first Earl of)	<i>Ditto</i>
Maltby (Miss), afterwards the wife of Colonel Elliott	<i>Jeffrey Whitehead, Esq.</i>
Moffatt (Mrs.)	<i>J. Lumsden Propert, Esq.</i>
Moffatt (Mr.)	<i>Ditto</i>
Musgrave (Sir William), Bart.	<i>Jeffery Whitehead, Esq.</i>
Newcome (Miss)	<i>J. Lumsden Propert, Esq.</i>
Northwick (Rebecca, Lady), drawing in pencil	<i>Hon. Gerald Ponsonby</i>
Paget (Sir E.)	<i>J. Lumsden Propert, Esq.</i>
Paget (Lady E.)	<i>Ditto</i>
Pether (Dr. W.)	<i>Jeffery Whitehead, Esq.</i>
Pleyel (Ignace)	<i>Ditto</i>
Robinson (Mrs. Mary)	<i>E. Joseph, Esq.</i>
Scott (General)	<i>Marquis of Clanricarde</i>
Seymour (Lady Anne Horatia), daughter of the second Earl of Waldegrave	<i>Lady Harlech</i>
The same	<i>Hon. R. Spencer</i>
Sheridan (J. B.)	<i>Anonymous, per E. Joseph, Esq.</i>
The same	<i>Ditto</i>
Siddons (Mrs.)	<i>G. Bonnor, Esq.</i>
The same	<i>Jeffery Whitehead, Esq.</i>
Siddons (Miss), daughter of the above	<i>Ditto</i>
Sophia (H.R.H. Princess)	<i>Sir W. Drake</i>
Spencer (Lavinia, Countess)	<i>Lady Sarah Spencer</i>
Townley (James), "called"	<i>Jeffery Whitehead, Esq.</i>
Vassall (Elizabeth), afterwards Lady Holland	<i>Mrs. Singleton</i>
Walsingham (George De Grey, third Lord)	<i>Jeffery Whitehead, Esq.</i>
Webster (Sir Godfrey)	<i>Mrs. Singleton</i>
Whittington (Mrs.)	<i>H. Drake, Esq.</i>
York (Frederick, Duke of)	<i>Mrs. Singleton</i>

* * Mr. E. Joseph exhibited a large number of miniatures by Cosway and contemporary miniaturists, but only those given in the above list were named in the Exhibition Catalogue.

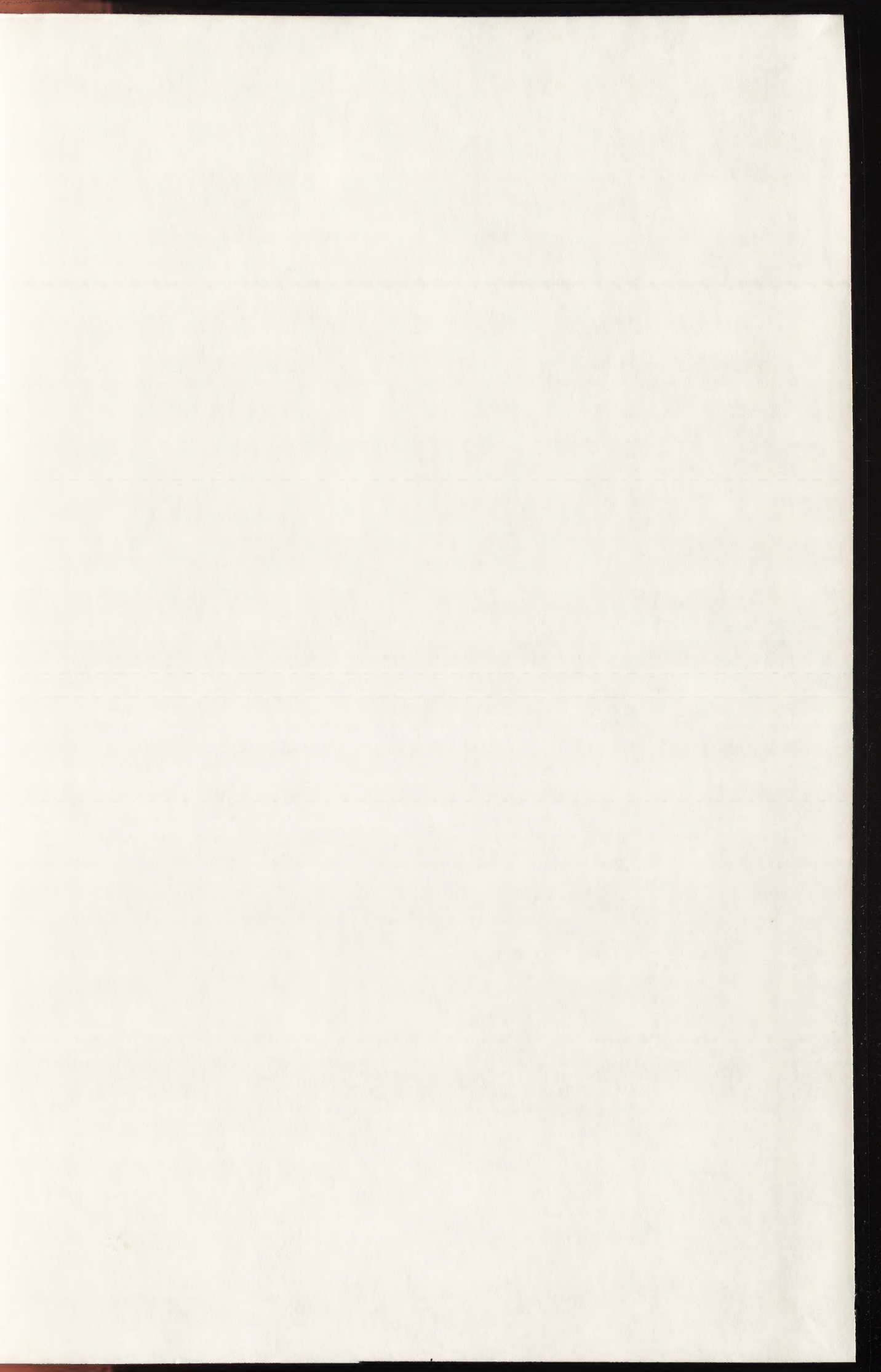
* * There were also two frames containing thirty-one sketches for miniatures (the property of Lord Tweedmouth), mostly of personages unknown, but comprising, amongst others, Richard Cosway, a profile, in a cap; Signora Allegranti; Vincent Lunardi, and the Dowager Lady Littleton. All these have been engraved, and will be found described in their proper places in the foregoing Catalogue.



J. DAVY AND SONS, 137, LONG ACRE, LONDON.

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